McDougal Littell

LITERATURE

AMERICAN LITERATURE




Life is full of questions.
LITERATURE *helps you answer them.*
What is the price of **FREEDOM**?
Is **SAFETY** *an illusion?*
What is an **AMERICAN**?
Do all **CAGES** *have bars?*
Does **EVERYONE** *have a dark side?*
When is **SILENCE** *louder than words?*

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UNIT 4: Capturing the American Landscape

REGIONALISM AND NATURALISM

1870–1910

Regionalism and Local Color Writing

The Rise of Naturalism

A New Role for Women

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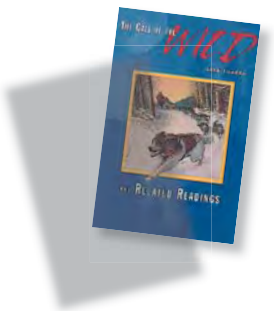


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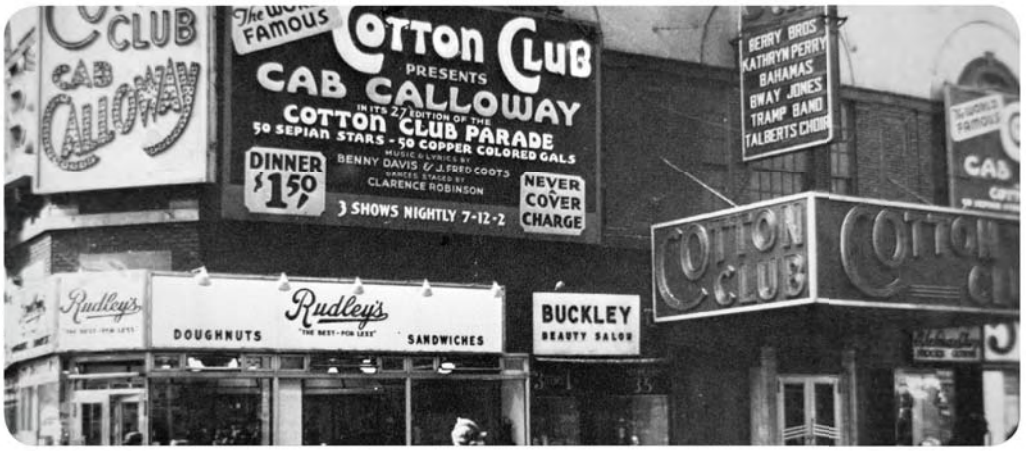
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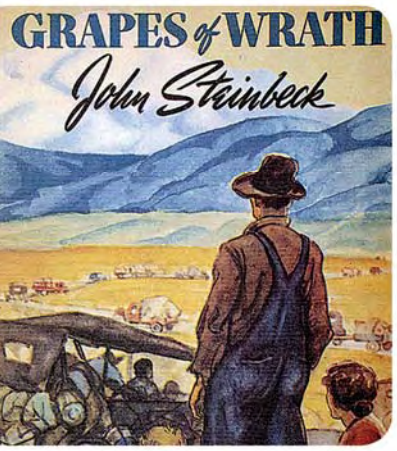
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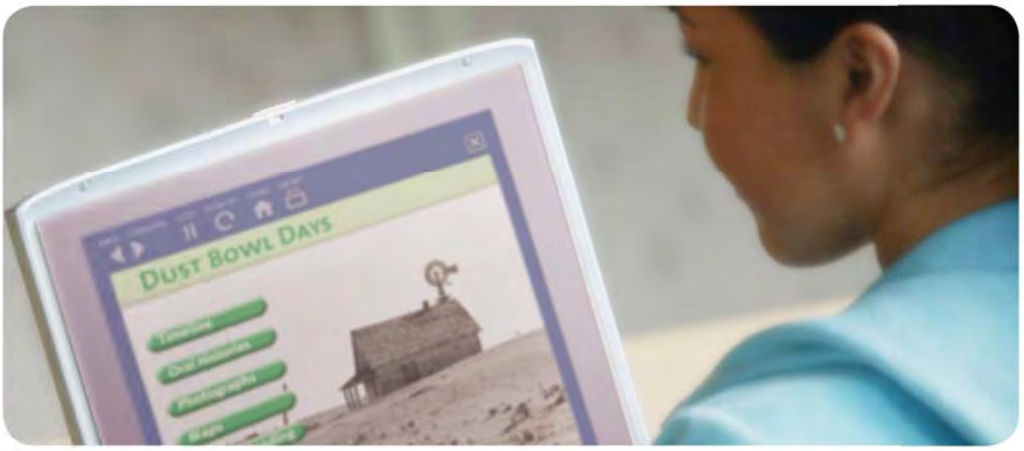
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Exploring American Literature





INTRODUCING THE ESSENTIALS

- Literary Essentials Workshop
- Writing Essentials Workshop



IN CONGRESS, JULY 4,

A DECLARAT

BY THE REPRESENTATIVES OF T

UNITED STATES OF AM

IN GENERAL CONGRESS ASSEM

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Ba
with another, and to assume among the Powers of the Earth, the separate and equal Station to wh
Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare
the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowe
unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness.—That to secure
instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Govern
Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on
its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dic
established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are
Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of
ing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty,
and to provide new Guards for their future Security. Such has been the patient Sufferance of these Colonies; and such is now
them to alter their former Systems of Government. The History of the present King of Great-Britain is a History of repeate
having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a
He has refused his Assent to Laws, the most wholesome and necessary for the public Good.







Insights and Perspectives

America's literature comes from all of us and belongs to everyone. It began with the lore of the Native Americans, then appeared in the journals of settlers, the letters of Civil War soldiers, and the tales of Mark Twain. Fast forward another century, and it lives in the books of John Steinbeck and shines from the poems of Gwendolyn Brooks.

Why does American literature matter? Not only does it keep us connected to the past, but it also gives us insights into the events and issues that challenge the nation today. The literature in this book can help you . . .

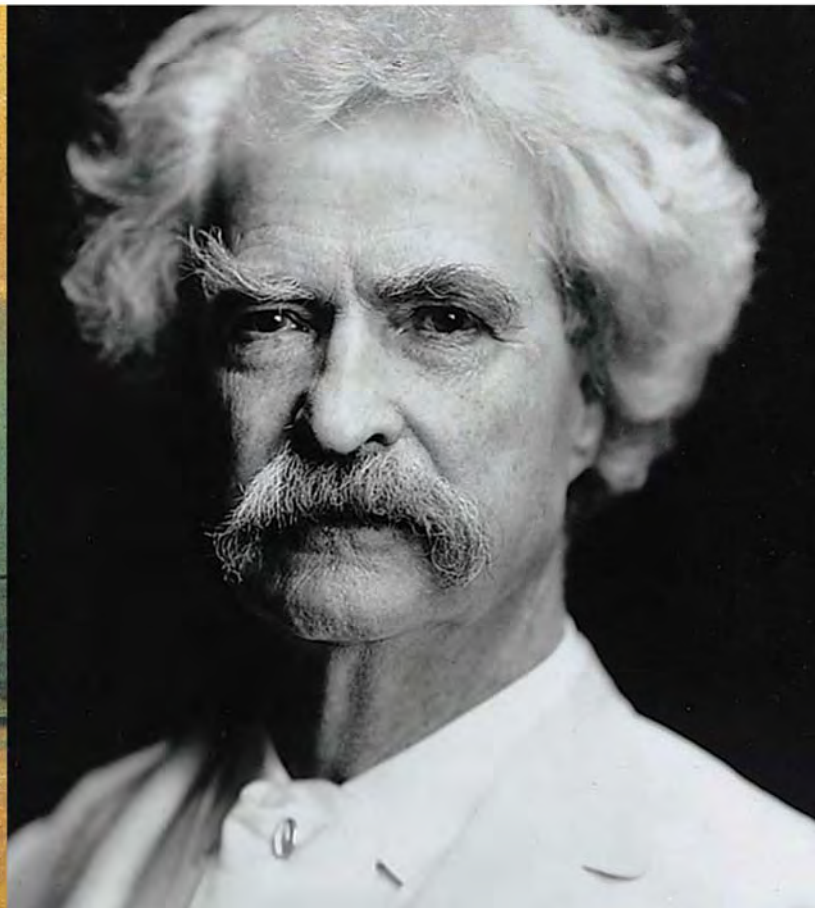
Explore BIG IDEAS

Why do we explore new horizons? What is the American dream? Today's generations aren't the first to grapple with questions about freedom, progress, exploration, and injustice. Some ideas and issues are timeless, as you'll discover when you read the dramatic accounts of early explorers and F. Scott Fitzgerald's fiction.

Build CULTURAL LITERACY

There are some questions that all Americans should be able to answer. In the area of American literature, such questions include: Who is Mark Twain? Why was *The Crucible* a work of great courage? By reading American literature, you become aware of the pioneering authors and literary milestones that are a part of the American heritage.



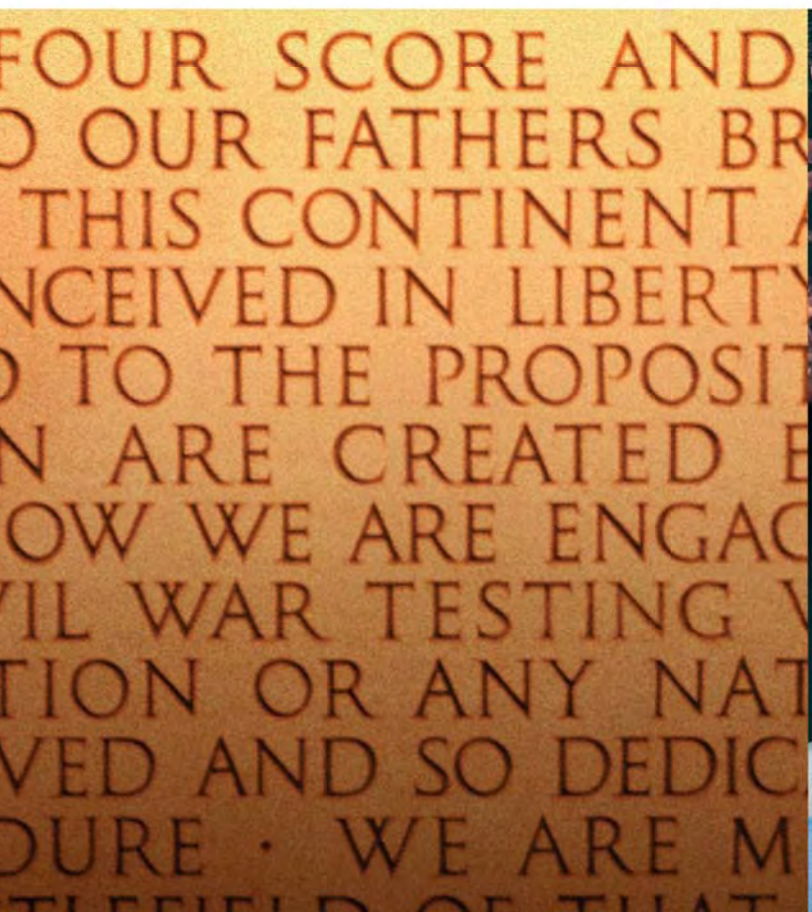


Connect HISTORY *and Literature*

Whether it's the Gettysburg Address or the poetry of the Harlem Renaissance, all works of American literature are products of the events and ideas that inspired their authors. By examining history and literature together, you can gain a deeper understanding of how the country changed over the centuries, and what makes its people unique.

Appreciate a LEGACY

Trailblazers in their times, Margaret Fuller and Martin Luther King Jr. fought for equal rights—a fight that still continues. Learning about the great writers, thinkers, and ideas of the past helps you better appreciate how we all continue to build on what we learned from them.





Literary Essentials Workshop

Literature in Context

The growth of the Internet, the discovery of a new medical treatment, a declaration of war, a decision of the Supreme Court—consider how events like these affect your attitudes, your outlook, your politics. They shape the attitudes of writers, as well, who then express their ideas in stories, poems, speeches, blogs, and public documents. In the same way, the writing of every time period reflects its unique historical context. By reading it, you can transport yourself back through time and gain perspective on people and events you could never otherwise experience.

LITERARY MOVEMENTS IN CONTEXT

NATIVE AMERICAN EXPERIENCE 1200 B.C.–1600

- Sioux
- Okanogan
- Iroquois
- Kiowa



1200 B.C.–1600 Native American cultures flourish.

1492 Christopher Columbus lands in the Bahamas.

PURITAN AGE/ COLONIAL PERIOD 1600–1700

- William Bradford
- Anne Bradstreet
- Edward Taylor

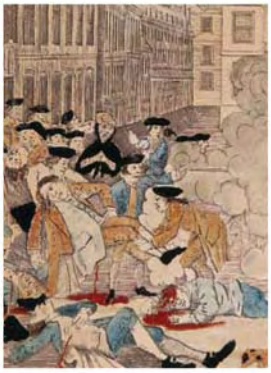


1607 British settlers establish colony in Jamestown, Virginia.

1692 Witch trials take place in Salem, Massachussetts.

REVOLUTIONARY PERIOD/AGE OF REASON 1750–1800

- Ben Franklin
- Thomas Jefferson
- Thomas Paine

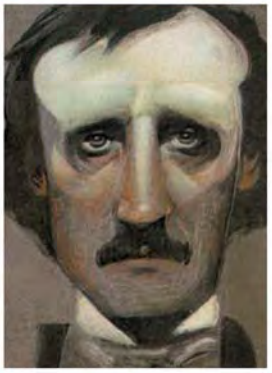


1776 American colonies declare independence.

1788 U.S. Constitution is ratified.

ROMANTICISM/ AMERICAN GOTHIC 1800–1855

- Henry Wadsworth Longfellow
- Edgar Allan Poe



1803 Louisiana Purchase doubles the country's size.

1808 United States bans slave trade.

1812 War of 1812 spurs Industrial Revolution.

TRANSCENDENTALISM 1840–1860

- Ralph Waldo Emerson
- Henry David Thoreau
- Margaret Fuller



1846 Mexican-American War begins.

1848 Gold discoveries in California lead to first gold rush.

1857 Supreme Court's Dred Scott decision denies slaves basic rights.

Literary Movements

Think about how certain types of music reflect the times in which they were written. Some folk songs, for example, can remind listeners of an earlier time of protest. Similarly, the literature of each historical period has a unique flavor. Subject matter, style, form, and attitude all combine to create a **literary movement,** such as **realism** or **regionalism.** While not all writers fit neatly into specific categories, it is still helpful to know the major movements that have defined the nation's literature. By studying these movements in context, you can see not only the overlap between them, but also better appreciate the writers and works from particular time periods.

REALISM
1855–1900

- Stephen Crane
- Ambrose Bierce



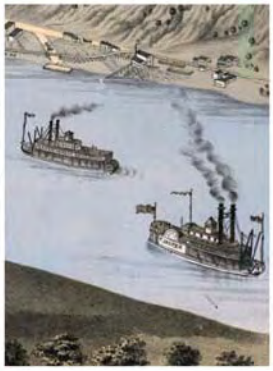
1861–1865 North and South fight in Civil War.

1865 13th Amendment abolishes slavery.

1879 Thomas Edison invents the light bulb.

REGIONALISM/ NATURALISM
1870–1910

- Mark Twain
- Willa Cather
- Jack London



1889 Oklahoma is opened for settlement, triggering a land rush.

1903 Wright brothers achieve first airplane flight.

MODERNISM
1910–1945

- T. S. Eliot
- Ernest Hemingway
- Ezra Pound



1917 United States enters World War I.

1920 19th Amendment is passed, giving women the right to vote.

HARLEM RENAISSANCE
1920–1930

- Langston Hughes
- Zora Neale Hurston
- Countee Cullen



1919 Race riots erupt in 25 American cities.

1929 The Wall Street stock market crashes and the Great Depression begins.

CONTEMPORARY LITERATURE
1940–PRESENT

- Kurt Vonnegut Jr.
- John Steinbeck
- Rita Dove
- Amy Tan



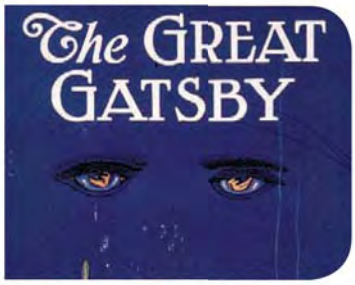
1941 Japanese bomb Pearl Harbor, bringing United States into World War II.

1965 U.S. combat troops enter Vietnam War.

2001 Terrorists attack World Trade Center and Pentagon.

Using Critical Lenses

Have you ever looked through a prism or camera lens and seen the world in an entirely new way? Critical lenses, or lenses of the mind, can affect your perception—and your reading—in a similar manner. They allow you to notice details you might otherwise have missed, and can lead you to unexpected insights about a writer and his or her work. Use the following lenses, as well as others you might develop, to see beyond your own personal perspective.

THE LENSES	QUESTIONS TO ASK	
LITERARY LENS **The literary lens is the one you're used to using with literature. It focuses your attention on the author's style and on such elements as plot, setting, character, and theme.**	• What is unique about this author's style? • How do the plot, characters, and setting help to communicate the author's message? • How are language and imagery used to support the theme?	
HISTORICAL AND CULTURAL LENSES **Historical and cultural lenses force you to consider how elements of history and culture may have influenced the author and the writing.**	• What was going on in the country at the time this work was written? • What attitudes, trends, and priorities characterized the times? • How are those events and attitudes, and the author's reactions to them, reflected in the writing?	
BIOGRAPHICAL LENS **The biographical lens draws you into the arena of an author's personal life. By considering a writer's heritage, experiences, and economic circumstances, you are able to "read into" a piece of literature with far more insight.**	• What were some key events and people in the author's life? • What were his or her social and economic circumstances? • Did culture and heritage play a strong role in shaping the author's attitudes?	
OTHER LENSES • **psychological** • **social** • **political** • **philosophical/moral**	• What motivations might be influencing a character's behavior? (psychological) • Are the characters' choices, behavior, and actions ethical and honest? (philosophical/moral)	

MODEL: CRITICAL LENSES

The Great Gatsby is a novel set in the 1920s. World War I had just ended, and the country was embarking on a time of great self-indulgence, eager to forget what it had just experienced. In this scene, the narrator describes an outing with his friendly but mysterious neighbor, Jay Gatsby. Read the passage twice—with and without lenses.

from The Great Gatsby

Novel by **F. Scott Fitzgerald**

At nine o'clock, one morning late in July, Gatsby's gorgeous car lurched up the rocky drive to my door and gave out a burst of melody from its three-noted horn. It was the first time he had called on me, though I had gone to two of his parties, mounted in his hydroplane, and, at his urgent invitation, made frequent use of his beach.

"Good morning, old sport. You're having lunch with me today and I thought we'd ride up together."

He was balancing himself on the running board of his car with that resourcefulness of movement that is so peculiarly American—that comes, I suppose, with the absence of lifting work or rigid sitting in youth and, even more, with the formless grace of our nervous, sporadic games. This quality was continually breaking through his punctilious manner in the shape of restlessness. He was never quite still; there was always a tapping foot somewhere or the impatient opening and closing of a hand.

He saw me looking with admiration at his car.

"It's pretty, isn't it, old sport!" He jumped off to give me a better view. "Haven't you ever seen it before?"

I'd seen it. Everybody had seen it. It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of windshields that mirrored a dozen suns. Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town.

I had talked with him perhaps half a dozen times in the past month and found, to my disappointment, that he had little to say. So my first impression, that he was a person of some undefined consequence, had gradually faded and he had become simply the proprietor of an elaborate road-house next door.

And then came that disconcerting ride. We hadn't reached West Egg Village before Gatsby began leaving his elegant sentences unfinished and slapping himself indecisively on the knee of his caramel-colored suit.

"Look here, old sport," he broke out surprisingly, "what's your opinion of me, anyhow?"

Close Read

1. **Literary Lens** What do the details in lines 1–5 tell you about Gatsby and his relationship with the narrator?

2. **Cultural Lens** Reread the boxed text. What is the narrator's attitude toward Americans of this time period? What reality might this attitude be reflecting?

3. **Psychological Lens** Private cars were not common in the 1920s. Why might Gatsby not only want to own a car, but also insist on such a luxurious one?

A little overwhelmed, I began the generalized evasions which that question deserves.

"Well, I'm going to tell you something about my life," he interrupted. "I don't want you to get a wrong idea of me from all these stories you hear."

So he was aware of the bizarre accusations that flavored conversation in his halls.

"I'll tell you God's truth." His right hand suddenly ordered divine retribution to stand by. "I am the son of some wealthy people in the Middle West—all dead now. I was brought up in America but educated at Oxford, because all my ancestors have been educated there for many years. It is a family tradition."

He looked at me sideways—and I knew why Jordan Baker had believed he was lying. He hurried the phrase "educated at Oxford," or swallowed it, or choked on it, as though it had bothered him before. And with this doubt, his whole statement fell to pieces, and I wondered if there wasn't something a little sinister about him, after all.

"What part of the Middle West?" I inquired casually.

"San Francisco."

"I see."

Close Read

4. **Cultural Lens** What "facts" about himself and his background does Gatsby provide? What does this tell you about the cultural values of the time?

5. **Literary Lens** What techniques has Fitzgerald used in this excerpt to create the intriguing character of Jay Gatsby?

Now read the biographical information about F. Scott Fitzgerald and answer the questions. Refer back to the excerpt from *The Great Gatsby* as needed.

F. Scott Fitzgerald



Born in 1896 of southern and Irish heritage, Francis Scott Key Fitzgerald began writing in his early teens. Encouraged by a mentor at school, Fitzgerald pursued his dream of becoming a writer, quickly neglecting his studies in the process. He served in the army during World War I, and convinced he was going to die, dashed off an autobiographical novel. A few years—and several revisions—later, he sold his novel, titled *Tender Is the Night,* and became an overnight success. One week after the novel's publication, Fitzgerald married a southern belle, Zelda Sayre. He and his wife embarked on a flamboyant, high-spending life, although their extravagance and Zelda's illnesses kept Fitzgerald constantly in debt. Fitzgerald died in 1940, impoverished, after spending his lifetime in pursuit of wealth and privilege.

Close Read

1. **Biographical Lens** How might Fitzgerald's own experiences have influenced his characterization of Gatsby?

2. **Biographical Lens** What similarities do you see between Fitzgerald's and Gatsby's values? What was Fitzgerald's attitude toward these values? Why do you think so?

Reading American Literature

The varied formats and distinctive language that make American literature unique can also make it a challenge. In addition to applying the reading strategies you've always used, you will need to develop more advanced strategies.

BASIC READING STRATEGIES

- Preview
- Set a Purpose
- Connect
- Use Prior Knowledge
- Predict
- Visualize
- Monitor
- Make Inferences

CONSIDER THE CONTEXT

American literature includes not only short stories, novels, essays, and poems, but also a vast array of **primary sources**—historical documents, letters, and journals, for example. To gain the most from all these reading experiences, ask the following questions as you read:

- What is the format? How might this affect the content and language?
- What was the writer's purpose? In what ways might the purpose have affected the writer's choice of details or presentation of ideas?
- Who was the writer's audience? How might it have impacted what was written?
- What was the writer's perspective? Does the work reflect his or her biases or viewpoint?

SOURCE AND FORMAT	WRITER'S PURPOSE	POSSIBLE PURPOSES FOR READING
Chronicle "Of Plymouth Plantation" (William Bradford)	To record the experiences of Plymouth's first settlers	• To gain a sense of how the settlers lived • To understand the settlers' attitudes toward the Native Americans as well as their biases and beliefs
Speech "To the American Equal Rights Association" (Sojourner Truth)	To make a case for women's rights	• To understand the cultural and social influences affecting African Americans and women • To gain insight into one woman's perspective

LEARN THE LANGUAGE

The literature in this book is presented in the language of its time and place. This language may include words we no longer use; words that have different meanings today; dialect; and unfamiliar sentence constructions, conventions, and style. Use these reminders and strategies to help you break the time barrier:

- Remember that language that sounds dauntingly formal may not always be complicated or serious. These works were written by people just like you, and often express straightforward ideas, and even humor.
- Dialects have their own rules of grammar and pronunciation, which you can figure out from context clues. Read passages aloud until you become more familiar with the words and structure.
- Complex sentence structures are made up of simple parts. Break down difficult sentences, then restate them more simply, rearranging them, if necessary.

Writing Essentials Workshop

Critical Thinking and Writing

Good writing is much more than a process of gathering and organizing information. It is also a powerful tool—a way of clarifying concepts, exploring opinions, and adding something new to the world of ideas. That is what every writer represented in this book knew, and it's what you can discover as well. It's time to begin seriously analyzing and honing your thinking, then challenging yourself to express your thoughts in increasingly sophisticated ways.

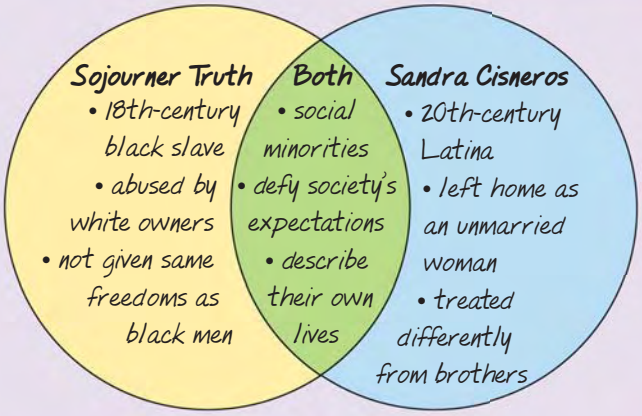
Focus on Thinking Skills

Author Ambrose Bierce once said, "Good writing is clear thinking made visible." In other words, before you can write well, you have to think well. By challenging yourself to higher levels of thinking, you can give your writing increased depth and sophistication.

THINKING SKILL	HOW TO APPLY IT	
COMPARISON **Juxtaposing ideas and weighing their similarities and differences**	• How does realism differ from romanticism? • How did Martin Luther King Jr.'s protest strategies differ from Malcolm X's?	
ANALYSIS **Breaking down subjects and examining their component parts**	• What makes E.E. Cummings's style unique? • What characteristics make Nathaniel Hawthorne's *The Scarlet Letter* an American Gothic novel?	
SYNTHESIS **Drawing from ideas in multiple sources to answer a question or arrive at a conclusion**	• What messages do an Iroquois myth and Okanogan folk tale have for teenagers in the 21st century? • How do the unique cultural experiences of authors like César Chávez and Amy Tan contribute to American literature?	
EVALUATION **Using established criteria to make judgments about subjects or ideas**	• Does Stephen Crane create a realistic portrayal of war in *The Red Badge of Courage?* • How effective is the movie *The Crucible* at recreating Arthur Miller's drama?	

The Writing Process

As you complete the **Writing Workshops** in this book, you'll follow the process that suits your own working style. Use this model as a starting point.

What To Do	What It Looks Like
1. Analyze the prompt. Underline key words that indicate the content, format, audience, and purpose of your writing. If you are developing your own topic, make sure your goals are both clear and challenging.	**WRITING PROMPT** Society has viewed and treated women differently from men throughout history. Write an essay analyzing how two women from different centuries or cultures have responded to these biased social attitudes in their works. *I will be writing an essay analyzing works of two women. Since the audience isn't specified, I assume I'm writing for my teacher and classmates.*
2. Choose your subjects. Decide which authors and literary works you want to examine. Consider whether they will provide you with enough material for a rich analysis.	*It would be interesting to explore how Sojourner Truth and Sandra Cisneros responded to social biases. Both women explore issues of equality in "Speech to the American Equal Rights Association" and "Straw into Gold: The Metamorphosis of the Everyday."*
3. Explore what you know. Use a chart or other graphic organizer to explore your key ideas and make sure your subject choices are sound.	
4. Develop a thesis. In a sentence or two, state the main point you want to make about the works and their authors. You can use this statement to guide your writing and revise it as you draft so it is clear, specific, and able to be supported.	*Born centuries apart, Sojourner Truth and Sandra Cisneros suffered social discrimination. Sojourner Truth's "Speech to the American Equal Rights Association" and Cisneros's "Straw into Gold" reflect both society's attitudes toward women of their times and the authors' strength in defying those attitudes.*

What To Do	What It Looks Like
5. Gather evidence. Find evidence from the works to support your statements. Choose strong quotations and details and clearly explain how they illustrate your ideas.	*Sojourner Truth's speech*: "I have been forty years a slave and forty years free, and would be here forty years more to have equal rights for all." *"Straw into Gold"*: "I've managed to do a lot of things . . . which many others didn't think I was capable of either. Especially because I am a woman, a Latina . . ."
6. Plan your structure. Make an informal outline to help you organize your ideas. Consider beginning—or ending—with your most important point, and make sure there is a logical progression in your presentation. You might want to try several structures and decide which works best.	Introduction Historical background (Sojourner Truth, Sandra Cisneros) Message (Sojourner Truth, Sandra Cisneros) Style of communication (Sojourner Truth, Sandra Cisneros) Conclusion (changing attitudes toward women)
7. Create a draft. Get your ideas down on paper, following the structure you have outlined. As you draft, **cite evidence** that supports your ideas. Feel free to alter your approach as your ideas develop. You'll eventually want to hook readers with a strong beginning, but don't worry about getting it perfect at this point.	Sojourner Truth was a slave born at the end of the 18th century; Sandra Cisneros is a mid-20th-century Latina. Although worlds apart, both women defied discrimination and documented their struggles in their works.
8. Revise your writing. Read your draft critically, and enlist the help of a peer reader. Consider these questions: • How clearly have I expressed my ideas? • Is my structure logical? • Do my examples support my points? • Have I added new insights and drawn conclusions? • Do I have an engaging introduction and a solid conclusion? Make necessary changes and proofread the final product.	Sojourner Truth dealt with ongoing oppression as a black woman, as reflected in her statement, "so much good luck to have slavery partly destroyed; not entirely." How does the quote show her oppression? Good question. I'll substitute this quote instead: "I have done a great deal of work; as much as a man, but did not get so much pay."

Analyze a Student Model

Read the beginning of one student's essay, noting the comments in the margins.

Sruba Desai
Randolph High School

Similar Struggles, Different Worlds

What could Sojourner Truth, a slave born at the end of the 18th century, and Sandra Cisneros, a mid-20th-century Latina, have in common? Although their heritage and times were strikingly different, both women faced discrimination and described their experiences in their works. Comparing their lives and messages shows both the social inequality women have had to face throughout history and the way strong individuals can rise above it.

Sojourner Truth was born in New York more than 60 years before the Emancipation Proclamation freed the slaves. Although she ran away to freedom decades earlier, she still suffered under the unequal treatment afforded American blacks, especially black women. She summarized this history in her 1867 "Speech to the American Equal Rights Association": "I have been forty years a slave and forty years free, and would be here forty years more to have equal rights for all. I suppose I am kept here because something remains for me to do; I suppose I am yet to help to break the chain."

Sojourner Truth did help break that chain of inequality; and a century and a half later, Sandra Cisneros was born into an America in which women had continued struggling for and finally earned the right to vote. Like Sojourner Truth, Cisneros grew up in poverty, but she also straddled two cultures—Mexican and American—moving back and forth between the two and not belonging fully to either. Despite social advances for women, she experienced biased attitudes similar to those Sojourner Truth faced. She explains these in her essay "Straw into Gold: The Metamorphosis of the Everyday": "In our culture men and women don't leave their father's house except by way of marriage. I crossed my father's threshold with nothing carrying me but my own two feet. . . . To make matters worse, I left before any of my six brothers had ventured away from home. I broke a terrible taboo."

KEY TRAITS IN ACTION

Hooks readers with an intriguing question and states the **thesis** clearly and concisely.

Supports the main idea about the time in which Sojourner Truth lived with a strong **quotation** from her speech.

Includes cultural and biographical information about Cisneros that clearly shows the influences on her as a writer.

A quotation from Cisneros's work provides **evidence** to illustrate the biographical information.

Exhibits a logical **structure,** discussing one writer's life and times and then the other's.

Text not available
for electronic use.
Please refer to the
text in the textbook.

Close Read

3. **Make Inferences** Given Mitty's actions in lines 29–34, what can you infer about his personality and his relationship with his wife?

4. **Predict** Now Mitty pictures himself in an operating room with an important patient. What do you imagine will happen?

5. **Connect** Have you ever been the hero in your own dreams? Explain why you think many people have dreams in which they are stars.

2. **Obstreosis of the ductal tract:** Thurber made up this and other terms to sound like—and poke fun at—medical jargon.
3. **Coals to Newcastle:** an unnecessary task. This expression refers to Newcastle, England, which was a major coal-producing city.

Early American Writing


Mourning Dove



1600–1800
AN EMERGING NATION

- The Native American Experience
- Exploration and the Early Settlers
- The Puritan Tradition
- Writers of the Revolution

UNIT 1

Questions of the Times

DISCUSS With your whole class or in small groups, discuss these questions. Keep them in mind as you read the selections in this unit and consider how **Early American Writers** tried to answer them.

Who owns the LAND?

For thousands of years, Native Americans regarded themselves as caretakers, not owners, of the land. The Europeans who began arriving in North America, however, saw things differently. They laid claim to the land and aggressively defended it from Native Americans—and from one another. In the end, the British claim overpowered all others. Yet the question remains: What entitles people to claim land as their own?

What makes an EXPLORER?

America's early explorers traveled for many reasons: to gain glory for themselves or for their countries, to find gold or other riches, to discover new routes for travel and trade. Yet none of these motivators alone seems enough to make the uncertainties of exploration—unknown destinations, unknown rewards, unknown dangers—worth the risk. What is it that causes people to seek out the unknown?





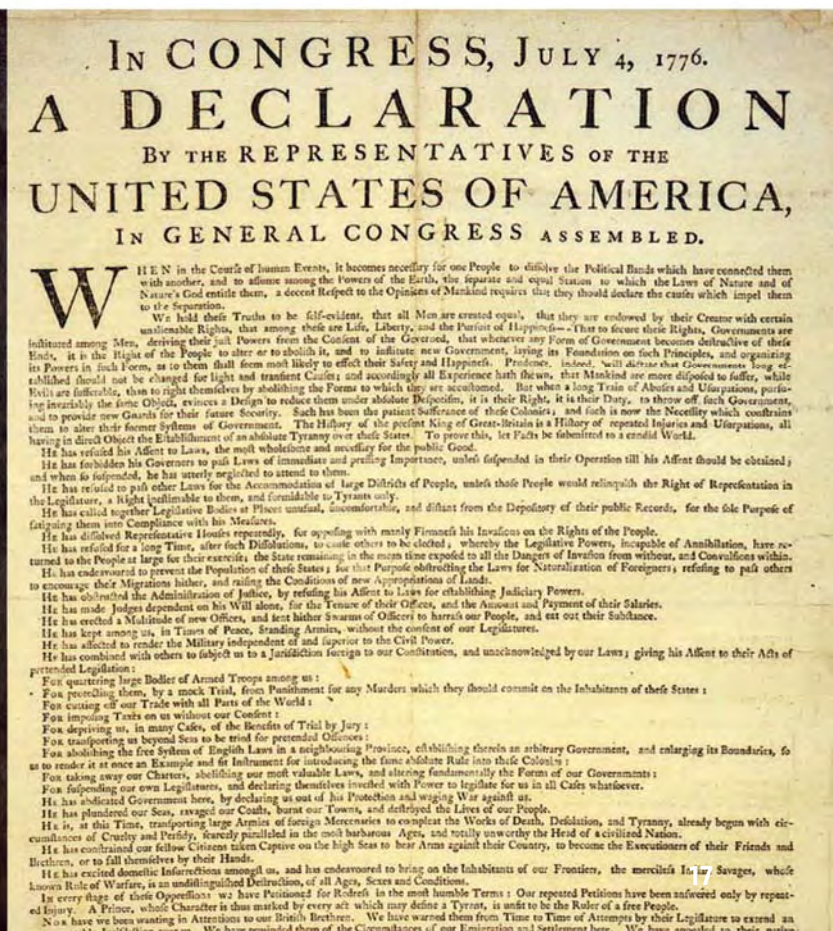
Are people basically GOOD?

Puritan settlers believed that human beings were sinful creatures doomed to a fiery eternity unless saved by the grace of God. Yet others who came to North America celebrated the powers of reason and proclaimed the goodness and intrinsic worth of humans. Are people destined always to struggle against their basest instincts? Or are they fundamentally good—and capable of becoming even better?

Who has the right to RULE?

For centuries, European kings and queens had ruled because it was believed that they had a God-given right to do so. But in the Age of Enlightenment, people began to question basic assumptions about government. In America, a popular uprising put a new kind of government to the test: democracy. With this experiment, the young American nation was asking: Who really has the right to rule?





IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE

UNITED STATES OF AMERICA,

IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Courſe of human Events, it becomes neceſſary for one People to diſſolve the Political Bands which have connected them with another, and to aſſume among the Powers of the Earth, the ſeparate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Reſpect to the Opinions of Mankind requires that they ſhould declare the cauſes which impel them to the Separation.

We hold theſe Truths to be ſelf-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among theſe are Life, Liberty, and the Purſuit of Happineſs.--That to ſecure theſe Rights, Governments are inſtituted among Men, deriving their juſt Powers from the Conſent of the Governed, that whenever any Form of Government becomes deſtructive of theſe Ends, it is the Right of the People to alter or to aboliſh it, and to inſtitute new Government, laying its Foundation on ſuch Principles, and organizing its Powers in ſuch Form, as to them ſhall ſeem moſt likely to effect their Safety and Happineſs. Prudence, indeed, will dictate that Governments long eſtabliſhed ſhould not be changed for light and tranſient Cauſes; and accordingly all Experience hath ſhewn, that Mankind are more diſpoſed to ſuffer, while Evils are ſufferable, than to right themſelves by aboliſhing the Forms to which they are accuſtomed. But when a long Train of Abuſes and Uſurpations, purſuing inveriably the ſame Object, evinces a Deſign to reduce them under abſolute Deſpotiſm, it is their Right, it is their Duty, to throw off ſuch Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of theſe Colonies; and ſuch is now the Neceſſity which conſtrains them to alter their former Syſtems of Government. The Hiſtory of the preſent King of Great-Britain is a Hiſtory of repeated Injuries and Uſurpations, all having in direct Object the Eſtabliſhment of an abſolute Tyranny over theſe States. To prove this, let Facts be ſubmitted to a candid World.

He has refuſed his Aſſent to Laws, the moſt wholeſome and neceſſary for the public Good.

He has forbidden his Governors to paſs Laws of immediate and preſſing Importance, unleſs ſuſpended in their Operation till his Aſſent ſhould be obtained; and when ſo ſuſpended, he has utterly neglected to attend to them.

He has refuſed to paſs other Laws for the Accommodation of large Diſtricts of People, unleſs thoſe People would relinquiſh the Right of Repreſentation in the Legiſlature, a Right ineſtimable to them, and formidable to Tyrants only.

He has called together Legiſlative Bodies at Places unuſual, uncomfortable, and diſtant from the Depoſitory of their public Records, for the ſole Purpoſe of fatiguing them into Compliance with his Meaſures.

He has diſſolved Repreſentative Houſes repeatedly, for oppoſing with manly Firmneſs his Invaſions on the Rights of the People.

He has refuſed for a long Time, after ſuch Diſſolutions, to cauſe others to be elected; whereby the Legiſlative Powers, incapable of Annihilation, have returned to the People at large for their exercife; the State remaining in the mean time expoſed to all the Dangers of Invaſion from without, and Convulſions within.

He has endeavoured to prevent the Population of theſe States; for that Purpoſe obſtructing the Laws for Naturalization of Foreigners; refuſing to paſs others to encourage their Migrations hither, and raiſing the Conditions of new Appropriations of Lands.

He has obſtructed the Adminiſtration of Juſtice, by refuſing his Aſſent to Laws for eſtabliſhing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and ſent hither Swarms of Officers to harraſs our People, and eat out their Subſtance.

He has kept among us, in Times of Peace, Standing Armies, without the conſent of our Legiſlatures.

He has affected to render the Military independent of and ſuperior to the Civil Power.

He has combined with others to ſubject us to a Juriſdiction foreign to our Conſtitution, and unacknowledged by our Laws; giving his Aſſent to their Acts of pretended Legiſlation:

For quartering large Bodies of Armed Troops among us:

For protecting them, by a mock Trial, from Puniſhment for any Murders which they ſhould commit on the Inhabitants of theſe States:

For cutting off our Trade with all Parts of the World:

For impoſing Taxes on us without our Conſent:

For depriving us, in many Caſes, of the Benefits of Trial by Jury:

For tranſporting us beyond Seas to be tried for pretended Offences:

For abolishing the free Syſtem of Engliſh Laws in a neighbouring Province, eſtabliſhing therein an arbitrary Government, and enlarging its Boundaries, ſo as to render it at once an Example and fit Inſtrument for introducing the ſame abſolute Rule into theſe Colonies:

For taking away our Charters, abolishing our moſt valuable Laws, and altering fundamentally the Forms of our Governments:

For ſuſpending our own Legiſlatures, and declaring themſelves inveſted with Power to legiſlate for us in all Caſes whatſoever.

He has abdicated Government here, by declaring us out of his Protection and waging War againſt us.

He has plundered our Seas, ravaged our Coaſts, burnt our Towns, and deſtroyed the Lives of our People.

He is, at this Time, tranſporting large Armies of foreign Mercenaries to compleat the Works of Death, Deſolation, and Tyranny, already begun with circumſtances of Cruelty and Perfidy, ſcarcely paralleled in the moſt barbarous Ages, and totally unworthy the Head of a civiliſed Nation.

He has conſtrained our fellow Citizens taken Captive on the high Seas to bear Arms againſt their Country, to become the Executioners of their Friends and Brethren, or to fall themſelves by their Hands.

He has excited domeſtic Inſurrections amongſt us, and has endeavoured to bring on the Inhabitants of our Frontiers, the merciſleſs Indian Savages, whoſe known Rule of Warfare, is an undiſtinguiſhed Deſtruction, of all Ages, Sexes and Conditions.

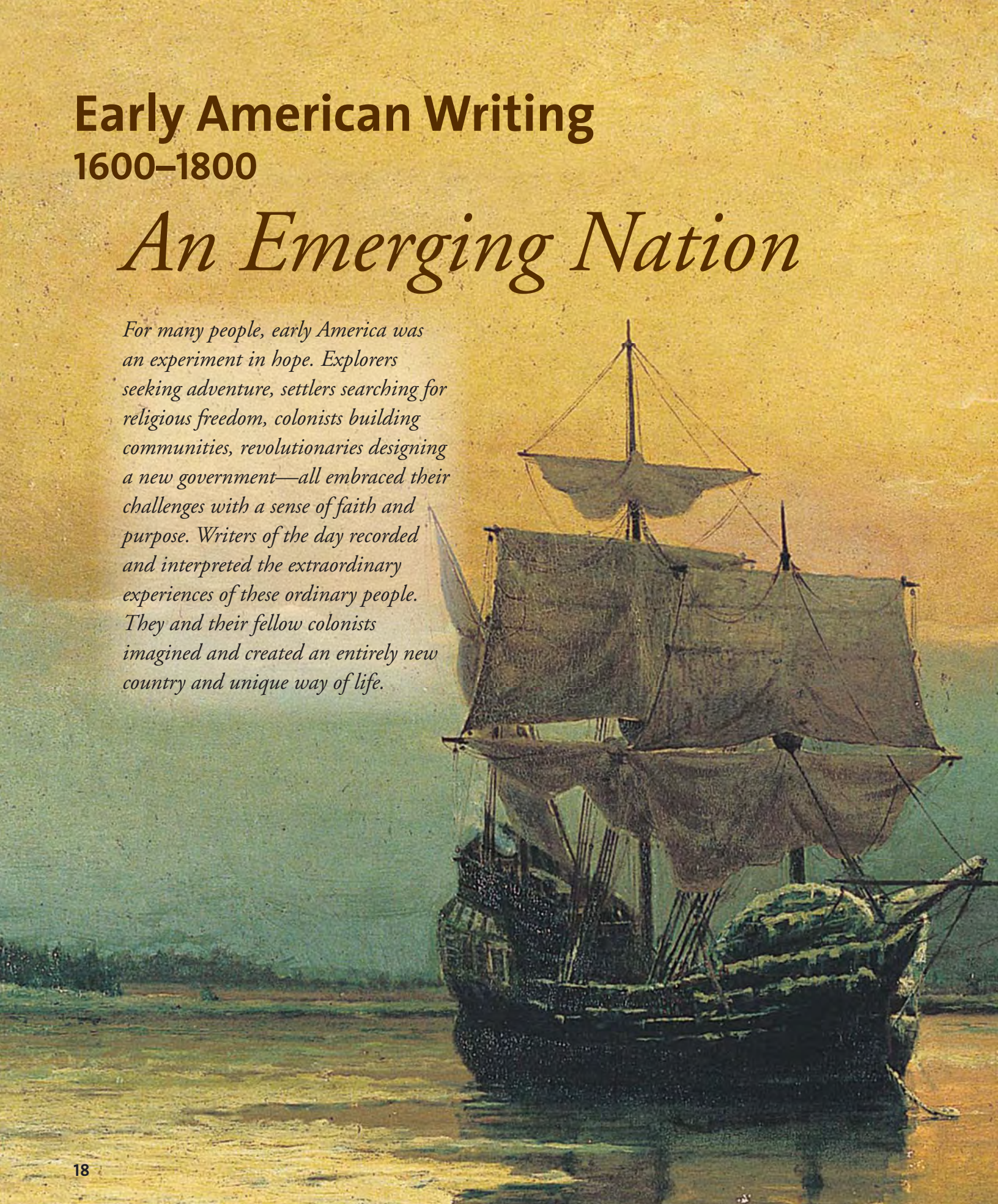
In every ſtage of theſe Oppreſſions we have Petitioned for Redreſs in the moſt humble Terms: Our repeated Petitions have been anſwered only by repeated Injury. A Prince, whoſe Character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in Attentions to our Britiſh Brethren. We have warned them from Time to Time of Attempts by their Legiſlature to extend an

Early American Writing
1600–1800

An Emerging Nation

For many people, early America was an experiment in hope. Explorers seeking adventure, settlers searching for religious freedom, colonists building communities, revolutionaries designing a new government—all embraced their challenges with a sense of faith and purpose. Writers of the day recorded and interpreted the extraordinary experiences of these ordinary people. They and their fellow colonists imagined and created an entirely new country and unique way of life.



Early American Writing: Historical Context

KEY IDEAS **Early American literature captures a nation in its infancy. From the first interactions between Native Americans and Europeans to the stirring cries of the Revolutionary War, writers chronicled the tensions and the triumphs of the day.**

The Meeting of Two Worlds

Explorers and early settlers forged a life for themselves in America that was completely foreign to what they had known in their home countries. In fact, so extraordinary were their experiences that the earliest American writers concentrated mainly on describing and trying to make sense out of their challenging new environment and the unfamiliar people with whom they shared it. In diaries, letters, and reports back home, they recorded a historical turning point: when the world of the Europeans first intersected with that of the Native Americans.

Unknown to Europeans, people had been living in the Americas for at least tens of thousands of years, adapting to its diverse environments, forming communities, establishing trading networks, and building working cities. Millions of people lived in the Americas on the eve of the arrival of the Europeans—as many as lived in Europe at the time.

The earliest writers chronicled how the Europeans and Native Americans viewed one another and the North American land. In 1634, for example, **William Wood** of Massachusetts Bay Colony noted that the Native Americans "took the first ship they saw for a walking island, the mast to be a tree, the sail white clouds." **William Bradford,** governor of Plymouth Plantation, in turn described North America as "a hideous and desolate wilderness, full of wild beasts and wild men." The land, however, was neither desolate nor hideous, and the Native Americans were usually cooperative—at least until they began to be forced off their land by European colonists.

From Colony to Country

The first permanent colony was established at **Jamestown** in 1607. By 1733, English colonies stretched all along the Atlantic coast. Once rooted in North American soil, the colonies became increasingly self-reliant and practiced local self-rule.

LOYALTY TO ENGLAND The first colonists thought of themselves as English subjects, even though they did not have representatives in the British parliament. They supported England economically by exporting raw materials to the homeland and importing Britain's manufactured goods.

Britain, in turn, protected its territory. It sent soldiers to fight during the **French and Indian War** (1759–1763), when France allied with a

TAKING NOTES

Outlining As you read this introduction, use an outline to record the main ideas about the characteristics and the literature of the period. You can use article headings, boldfaced terms, and the information in these boxes as starting points. (See page R49 in the **Handbook** for more help with outlining.)

Early American Writing

I. Historical Context

A. The Meeting of Two Worlds

1. Early writers described land and people.
2. Native Americans had well-established communities when Europeans arrived.
3. Writers chronicled Native American and European views of one another.

B. From Colony to Country

ADDITIONAL BACKGROUND

For more on Early American Writing, visit **The Literature Center** at **ClassZone.com.**

The Mayflower in Plymouth Harbor, (1882), William Formby Halsall. © Pilgrim Hall Museum, Plymouth, Massachusetts.

number of Native American groups to drive the British out of North America. After many defeats, England brought in new military leaders and made its own alliance with Native Americans—the powerful Iroquois. After a long and costly war, the victorious Great Britain claimed all of North America east of the Mississippi River.

A BREAK WITH ENGLAND When Great Britain tried to tax the colonists to recover some of the money spent on the war, however, it ended up losing far more than its war costs. Fired by cries of "No taxation without representation," the colonists protested British control—in both fiery words and bold actions. With each new act of British "tyranny," writers for colonial newspapers and pamphlets stirred the hearts and minds of the colonists to support independence.

The colonies declared themselves to be "free and independent" in 1776 and fought and defeated one of the greatest military power on earth to turn their declaration into a reality. The remarkable minds of **Benjamin Franklin, Thomas Jefferson,** and other colonial thinkers put timeless words to this experiment in the form of the **Declaration of Independence** and the **Constitution of the United States.** When the Constitution was approved in 1788, the United States of America was born.



British parliament imposed the Stamp Act and the Tea Act to gain revenue from the colonies. Instead, these acts incited revolt. The Boston Tea Party was but one of many skirmishes leading to the Revolutionary War.

Cultural Influences

KEY IDEAS **Religion was the most influential cultural force on writers of this period. Puritan values and beliefs directed people's everyday lives as well as the formation of an American society.**

Puritan Beliefs

Many of the settlers in the 1600s were Puritans. **Puritans** were a group of English Protestants who had sought to "purify" the Church of England and return to simpler ways of worshiping. Their efforts had been most unwelcome in England, however, and many left the country for America to escape persecution.

Puritan settlers believed themselves chosen by God to create a new order in America. **John Winthrop,** for example, wrote in 1630 that "we must consider that we shall be as a City upon a hill. The eyes of all people are upon us." Puritans' values directed every aspect of their lives. They saw human struggle with sin as a daily mission and believed, above all else, that the Bible would help them through the torments of human weakness. Although they felt that humans were essentially sinful, they believed that some, the "elect," would be spared from eternal punishment by God's grace.

Hard work, thrift, and responsibility were therefore seen as morally good, a sign that God was working within. The thriving settlements and financial success that grew from these qualities were thought to be a mark of God's approval. However, Puritanism had a dark side as well. Puritans tended to be inflexible in their religious faith and intolerant of viewpoints other than their own. In one famous case, the Salem witchcraft trials, a whole community fell victim to the hysteria of the witch-hunt, ending with more than 20 people dead by execution.

Ideas of the Age

KEY IDEAS **In the 1700s, both Enlightenment ideals and Puritan values contributed to the country's thirst for independence.**

The Enlightenment

In the 1700s, there was a burst of intellectual energy taking place in Europe that came to be known as the **Enlightenment**. Enlightenment thinkers had begun to question previously accepted truths about who should hold the power in government. Their thinking pointed the way to a government by the people—one in which people consent to government limitations in exchange for the government's protection of their basic rights and liberties.

American colonists adapted these Enlightenment ideals to their own environment. The political writings of **Benjamin Franklin, Thomas Paine,** and **Thomas Jefferson** shaped the **American Enlightenment** and began to eclipse even the most brilliant European thought. Enlightenment ideals prompted action and gave colonists a philosophical footing for their revolution. "I know not what course others may take," **Patrick Henry** thundered to the delegates at the second Virginia Convention in 1775, "but as for me, give me liberty, or give me death!"

A Voice from the Times

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.

—Thomas Jefferson
from the Declaration of Independence

The Great Awakening

At the same time, many people began to worry that Puritan values were being lost. Preachers such as **Jonathan Edwards** called for people to rededicate themselves to the original Puritan vision, and a new wave of religious enthusiasm began to rise. This movement, called the **First Great Awakening,** united colonists who were in other ways diverse. Across the colonies, people began to feel joined in the belief that a higher power was helping Americans set a new standard for an ethical life.

While the Enlightenment and the Great Awakening emphasized opposing aspects of human experience—reason and emotionalism, respectively—they had similar consequences. Both caused people to question traditional authority, eventually leading colonists to break from Britain's control and embrace democracy.

Early American Literature

KEY IDEAS **Early American writing is as varied as early Americans themselves. Native Americans, explorers, settlers, and revolutionaries all contributed their own perspectives to our knowledge of this literary period.**

The Native American Experience

When the Europeans arrived, there were more than 300 different Native American cultures in North America with strongly differing customs and about 200 different languages spoken. Yet wherever they lived—in the smoky longhouses of the Northeastern woodlands, the well-defended cliff dwellings of the desert Southwest, the cedar-scented lodges of the Pacific Northwest—one activity was common to all: storytelling.

The Native North American cultures did not have a written language. Instead, a group's history, legends, and myths were entrusted to memory and faithfully passed from generation to generation through **oral tradition.** In the words of one Native American holy woman, "When you write things down you don't have to remember them. But for us it is different. . . . [A]ll that we are, all that we have ever been, all the great names of our heroes and their songs and deeds are alive within each of us. . . living in our blood."

For Your Notes

NATIVE AMERICANS

- were culturally diverse
- had an oral tradition
- had many different genres of spoken literature
- explored common themes, such as a reverence for nature and the worship of many gods



ANALYZE VISUALS
This modern depiction of a Haida creation story shows the Raven (a popular cultural hero in many Native American myths and legends) opening a shell to release the first humans into the world. What relationship between humans and the natural world does this sculpture suggest?

Raven and the First Men (1980), Bill Reid. Yellow cedar. University of British Columbia Museum of Anthropology, Vancouver, Canada.

LITERARY STYLE The forms of Native American oral literature are rich and varied. Creation stories, ways to explain how the universe and humans came into being, can be found in every Native American culture. Other forms include legendary histories tracing the migration of peoples or the deeds of great leaders, fairy tales, lyrics, chants, children's songs, healing songs, and dream visions.

Tragically, much of this literature did not survive after so many Native Americans fell to European diseases. Some groups lost as many as 90 percent of their people, all of whom had a share in preserving the traditional stories. The surviving works, however, show that diverse Native American groups explored common themes in their spoken literature, including a reverence for nature and the worship of many gods.

Exploration and the Early Settlers

While Native American literature offers us a glimpse into the ways and values of America's indigenous peoples, much of our understanding of pre-colonial America comes from the first-person accounts of its early explorers, settlers, and colonists. The journals, diaries, letters, logs, and historical narratives of those first Europeans to view the American landscape describe in vivid detail its many sights and wonders, as well as its dangers and challenges.

THE EXPLORERS The first of these writings were the journals and letters of **Christopher Columbus,** which recounted his four voyages to the Americas begun in 1492. Columbus's adventures opened the door to a century of Spanish expeditions in the Americas. Incapable of visualizing the historical significance of his travels, however, he died disappointed, convinced that he had barely missed the cities of gold described by Marco Polo. His fascinating journals provide a vivid record of the most significant journeys of his time.

Just over 50 years later came *La Relación.* This report by **Álvar Núñez Cabeza de Vaca,** one of the four survivors of the 600-man Narváez expedition, chronicled his eight years of wandering through Florida, Texas, and Mexico. In it he describes the landscape and people he encountered, as well as animals that were new to Europeans. The French and Dutch also sent explorers such as **Samuel de Champlain,** the "Father of New France," who in the early 1600s wrote vivid accounts of New England and the Iroquois.

EARLY SETTLERS The early English settlers described their difficult and amazing new lives in letters, reports, and chronicles to friends and family back home. Their writings helped people in England imagine what life might be like in America. One of the most influential writings was *A Brief and True Report of the New Found Land of Virginia,* by **Thomas Harriot,** which faithfully captured the area's natural resources, the ways of life of the Native Americans, and the potential for building a successful colony. It was published in 1588 and was accompanied by illustrations that helped thousands upon thousands of English readers form their first clear picture of North America.

For Your Notes

EXPLORERS

- Columbus's journals chronicle his four voyages to the Americas.
- Cabeza de Vaca's *La Relación* tells of his failed expedition.
- Samuel de Champlain wrote accounts of New England and the Iroquois.

EARLY SETTLERS

- Settlers described the new land for those still in Europe.
- Accounts helped English readers visualize North America.

COLONISTS

- Writers focused on the story of the new settlements and their larger purpose.
- Equiano, an enslaved African, described his unjust treatment.



A modern reconstruction of the original Jamestown, Virginia, settlement

COLONIAL HISTORIES As the colonies took root, writing began to focus less on pure description and more on the story of the growth of the colonies. In contrast to the carefully accurate Harriot, for example, **Captain John Smith** wrote sometimes-embroidered accounts of the history of Virginia and New England. By force of his vivid and engaging writing, he created an enduring record of life in the early colonies and an intriguing self-portrait of a man proud of his great deeds and eager to gain recognition. His accounts were also instrumental in attracting settlers to Virginia, thus ensuring the eventual success of that colony.

Other writers who documented the history of the New England settlements wrote in a plainer style and with a more serious purpose. **William Bradford,** longtime governor of Plymouth, and **John Winthrop Sr.,** who served as governor of Massachusetts, reflected upon what they saw as their role in God's plan for a better society. But not all who wrote narrative histories saw the colonists' efforts as following God's plan. **Olaudah Equiano** described his harsh capture from his African home and the brutal and "un-Christian" treatment he received as a slave in the West Indies.

A Voice from the Times

So as there died sometimes two or three of a day . . . , that of one hundred and odd persons, scarce fifty remained.

—William Bradford
from *Of Plymouth Plantation*

The Puritan Tradition

Puritan writers had their own purposes for recording history. They believed writing should be useful, a tool to help readers understand the Bible and guide them in their daily lives. For this reason, logic, clarity, and order were more prized in writing than beauty or adornment. One Puritan compared adorned writing to stained-glass windows. "The paint upon the glass may feed the fancy, but the room is not well lighted by it." Using a familiar, down-to-earth metaphor such as this to make a deeper point is a common feature of Puritan writing. The direct, powerful, plain language of much of American literature owes a debt to the Puritans.

For Your Notes

PURITAN WRITERS

- believed writing should be useful and clear
- wrote histories, sermons, scientific works, and essays
- delivered sermons contrasting good and evil
- wrote poems with religious themes

SERMONS AND OTHER WRITINGS The works of Puritan writers, such as **Cotton Mather** and **Jonathan Edwards,** include histories of the colonies and fiery sermons on the dangers of sinful ways. Along with histories and sermons, Cotton Mather chronicled the disturbing Salem witch trials, where 20 people were condemned to death in an atmosphere of mass hysteria. He also wrote about scientific matters, including inoculation for smallpox.

Like Mather, Jonathan Edwards wrote on a variety of subjects, including the flying (or ballooning) spiders he had observed as a boy. His account of these spiders is considered the first natural history essay on that subject. A spider makes another, very different kind of appearance in Edwards's best-known work, his sermon "Sinners in the Hands of an Angry God." In that sermon he warns his listeners that God "holds you over the pit of hell, much as one holds a spider, or some loathsome insect over the fire."

Imagine the scene when Edwards first delivered this sermon: the congregation quaking in fear from Edwards's vivid descriptions of hellfire and a vengeful god. "Sinners in the Hands of an Angry God," while perhaps more fiery than most, is typical of the Puritan sermon. Melodramatic contrasts between good and evil, vivid imagery, powerful language, and strong moral lessons characterized this form of literature.

A Voice from the Times

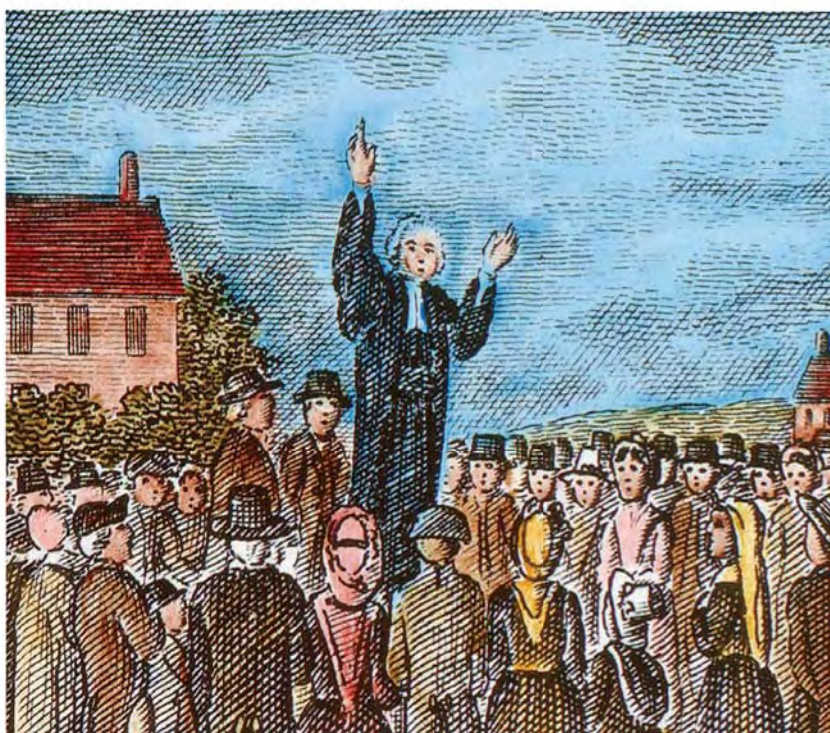
I made seeking salvation the main business of my life.

—Jonathan Edwards

PURITAN POETRY Most Puritan writers composed "plain" sermons, histories, and treatises, but poetry was the means of expression for others. In fact, the first book issued in the North American colonies was the the *Bay Psalm Book* in 1640, in which the Bible's psalms were rewritten to fit the rhythms of familiar Puritan hymns.

Puritan poets such as **Anne Bradstreet** and **Edward Taylor** viewed poetry primarily as a means of exploring the relationship between the individual and God. Bradstreet's poems reflect her wide learning, deep faith, and love for her husband and children. They also provide insight into the position of women in the male-dominated Puritan society. Her book of poetry, *The Tenth Muse Lately Sprung Up in America* (1650), was the first work by a North American woman to be published. Minister Edward Taylor, possibly considered the best-known Puritan poet, wrote most of his poems as aids for his meditations. His poetry, like much Puritan writing, uses vivid images from nature and from everyday life as a way to help readers grasp the spiritual world beyond.

Evangelical preacher George Whitefield was a key figure in the revival movement of America's "Great Awakening."



Writers of the Revolution

It is curious to consider now, but some of the most famous figures of the American Revolution lived at the same time as Puritans such as Jonathan Edwards. As products of the Enlightenment, however, revolutionary writers focused their energies on matters of government rather than religion.

PAMPHLETS AND PROPAGANDA Many of the gifted minds of this period were drawn to political writing as the effort to launch a grand experiment in government took shape in North America. The most important outlet for the spread of these political writings was the pamphlet. Between 1763 and 1783, about two thousand pamphlets were published. These inexpensive "little books" became the fuel of the revolution, reaching thousands of people quickly and stirring debate and action in response to growing discontent with British rule.

Through these pamphlets the words that would define the American cause against Great Britain became the currency of the day, and the debate about independence grew louder and louder. One such pamphlet, *Common Sense,* by **Thomas Paine,** helped propel the colonists to revolution. Though

For Your Notes

WRITERS OF THE REVOLUTION

- expressed the ideas of the Enlightenment
- concentrated on political writing
- used pamphlets to spread ideas
- focused on natural law and human rights
- played a key role in the creation of a new nation



Soldier of the Revolution (1876), George Willoughby Maynard. Oil on canvas, 51″ × 39″. Photo © Christie's Images Ltd.

A Voice from the Times

These are the times that try men's souls: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it NOW, *deserves the love and thanks of man and woman.*

—Thomas Paine
from *The Crisis*

expressing the views of the rational Enlightenment, Paine also agreed with the Puritan belief that America had a special destiny to be a model to the rest of the world. At the end of his stirring essay, he says that freedom had been hunted down around the globe and calls on America to "receive the fugitive," to give freedom a home, and to welcome people from around the world to its free society.

WRITING THAT LAUNCHED A NATION **Thomas Jefferson** also wrote pamphlets, but his great contribution to American government, literature, and the cause of freedom throughout the world is the **Declaration of Independence,** in which he eloquently articulated the **natural law** that would govern America. This natural law is the idea that people are born with rights and freedoms and that it is the function of government to protect those freedoms.

Eleven years later, after the Revolutionary War had ended, delegates from all but one state gathered at the Philadelphia State House—in the same room in which the Declaration of Independence had been signed—in order to discuss forming a new government. The delegates included many outstanding leaders of the time, such as **Benjamin Franklin, Alexander Hamilton,** and **George Washington.** Four months later, they emerged with perhaps the country's most important piece of writing: the **Constitution of the United States of America.** Although Washington said at the time, "I do not expect the Constitution to last for more than 20 years," it was indeed flexible enough to last through the centuries to come.

VOICES OF THE PEOPLE Statesmen were not the only ones to contribute to the discussion of the day, however. In that age of political writing, even poetry sometimes examined political and social themes. Among the finest is the work of former slave **Phillis Wheatley.** In her poems and letters, Wheatley wrote of the "natural rights" of African-Americans and pointed out the discrepancy between the colonists' "cry for freedom" and their enslavement of fellow human beings.

Another voice calling for the rights of all citizens was **Abigail Adams,** whose husband John became the nation's second president. In letters written while the couple was apart, Adams encouraged her husband to include the rights of women in the nation's founding documents.

Wheatley, Adams, and other women writers join the Native Americans, colonists, Puritans, and patriots who came before them to give us an understanding of the dreams and values that shaped our nation. All contributed their voices and ideals to building this "city upon a hill."

THE ARTISTS' GALLERY



The "Father of American Portraiture"

Many colonial artists earned their livings with portraits, which were in high demand. Gilbert Stuart was among the best of colonial portrait painters. Because he painted the likenesses of virtually all the notable men and women of the period (including the first five American presidents), he earned himself the moniker "The Father of American Portraiture" by his contemporaries.

Painting the President One of Stuart's favorite subjects was the first president of the United States, George Washington. His 104 likenesses of Washington inform the image most of us have of our first president. In fact, one of his paintings became the basis for the one-dollar bill.

Stuart was known to chat with his subjects as they sat for his paintings. By entertaining them during the long hours of posing, he hoped to capture an unguarded, fresh expression on their faces. The serious George Washington, however, found Stuart's chat annoying. The artist says of Washington, "An apathy seemed to seize him, and a vacuity spread over his countenance, most appalling to paint." Nevertheless, in *George Washington (Vaughan portrait),* 1795, shown here, Stuart was able to capture Washington's imposing presence by placing his head high in the design and adding a crimson glow around it.

Connecting Literature, History, and Culture

Early American writing reflects the growing pains of a new nation but also reveals much about trends occurring elsewhere in the world. Use this timeline and the questions on page 29 to find connections between literature, history, and culture.

AMERICAN LITERARY MILESTONES

1600

1624 John Smith publishes *The General History of Virginia.*

1630 William Bradford describes his journey across the Atlantic and pilgrims' settlement in *Of Plymouth Plantation.*

1640 *Bay Psalm Book* is the first book to be printed in America.



1650

1650 Anne Bradstreet's poems, collected as *The Tenth Muse Lately Sprung Up in America,* are published in London.

1682 Mary Rowlandson publishes *The Sovereignty and Goodness of God,* an account of her captivity at the hands of Algonquian Indians.

1693 Cotton Mather publishes *The Wonders of the Invisible World* in defense of the Salem witch trials.

HISTORICAL CONTEXT

1600

1607 The first permanent English settlement is founded in Jamestown, Virginia.

1619 The first enslaved Africans arrive in North America at Jamestown.

1620 The *Mayflower* pilgrims establish the Massachusetts Bay Colony at Plymouth.

1635 North America's first public school is founded in Boston.



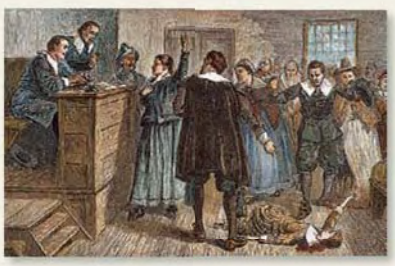
1650

1676 The Puritans' victory in King Philip's War ends Native American resistance in New England colonies.

1682 William Penn founds the colony of Pennsylvania.

1688 Quakers voice opposition to slavery.

1692 Salem witch trials show atmosphere of mass hysteria.



WORLD CULTURE AND EVENTS

1600

1615 Inquisition condemns Italian scientist Galileo Galilei for supporting Copernicus's theory.

1616 Shakespeare dies.

1632 Indian emperor Shah Jahan begins construction of Taj Mahal.



1650

1652 Dutch found Cape Town on the southern tip of South Africa.

1687 Isaac Newton publishes *Philosophiae naturalis principia mathematica,* considered to be the most important work of the Scientific Revolution.

1694 Japanese poet Matsuo Bashō, known for revitalizing the haiku form, dies.

MAKING CONNECTIONS

- Religion played a central role in America during this period. What works written at this time might support this observation?
- While American writers of this period worked mostly in nonfiction and poetry, groundbreaking novels were being written elsewhere in the world. Name one.
- The Revolutionary War was a defining event in American history. What other country held a bloody revolution during this period?

1700

1704 The *Boston Newsletter,* the first American newspaper, is established.



1722 Benjamin Franklin uses humor to criticize the Puritan establishment in his first published work, *The Dogood Papers.*

1741 Jonathan Edwards delivers a sermon called "Sinners in the Hands of an Angry God." The sermon typifies the religious movement known as the Great Awakening.

1750

1774 Abigail Adams writes first entry in what is published as *Familiar Letters of John Adams and His Wife, Abigail.*

1776 Thomas Paine's widely read pamphlet *Common Sense* passionately argues the case for independence.

1776 George Washington invites Phillis Wheatley to visit after receiving from her a poem and letter.



1789 Olaudah Equiano's *Interesting Narrative of . . . Olaudah Equiano* details harsh treatment of captive Africans.

1700

1720 The colonial population reaches about a half million; Boston's population is about 12,000.

1739 The religious revival known as the Great Awakening (1739–1742) begins.

1744 The six nations of the Iroquois Confederation (whose tribe-mark is shown here) cede Ohio Valley territory north of the Ohio River to Britain.



1750

1773 The Boston Tea Party marks a violent rejection of Britain's taxation policies. The Revolutionary War begins two years later.



1776 July 4: Second Continental Congress adopts the Declaration of Independence.

1781 British defeat at Yorktown ends the American Revolution.

1787 U.S. Constitution is approved.

1700

1721 Johann Sebastian Bach composes the *Brandenburg Concertos.*

1725 Peter the Great, czar of Russia, dies.

1726 Jonathan Swift publishes *Gulliver's Travels.*



1750

1752 Calcutta's population reaches 120,000.

1762 Catherine the Great, an "enlightened despot," becomes empress of Russia.

1784 The Indian sacred text the *Bhagavad-Gita* is translated into English for the first time.

1789 Storming of the Bastille incites the French Revolution.

1791 The classic Chinese novel *Dream of the Red Chamber* is published.

UNIT 1

The Legacy of Early America

An American Work Ethic

Shunning frivolous pleasures that would distract them from thoughts of God, Puritans instead trained their energy on hard, useful work. That hard work often led to material success, which was in turn seen as a sign of God's favor. Many Americans today also believe in the intrinsic value of hard work—as well as the idea that hard work leads to financial success.

DISCUSS With your class, discuss whether work in and of itself is something to value. What does work provide? In your opinion, does work indeed lead to success? What other factors might be involved?





Government by the People

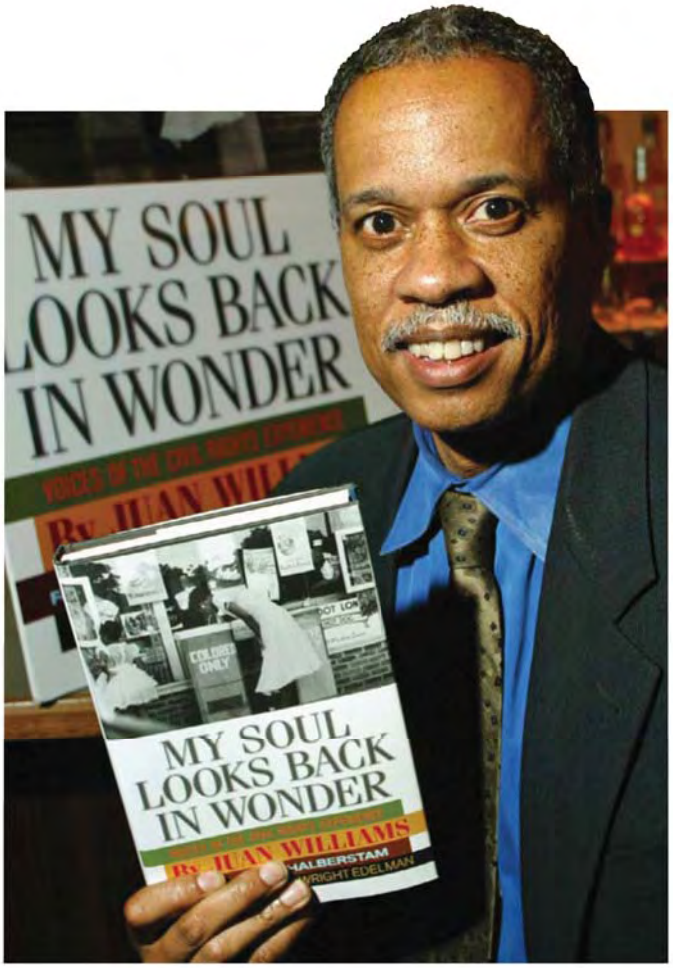
Democracy is surely the most significant legacy of the early American period. Reacting against the monarchy they had left behind and embracing Enlightenment ideals, the framers of the Constitution ensured that governmental power would be shared by the people. The people would elect representatives to carry out their will, and a system of checks and balances would ensure that no one person could rule over all. More than two centuries later, the system still stands.

TAKE ACTION Contact your local representative or senator and ask for support on a current issue that affects you. For example, you may wish to discuss the condition of your local parks or the lack of an after-school center in your area. Contact information can be found at www.congress.org.

The Power of Political Writing

During the early American period, political writing served as an agent for change. Thomas Paine's *Common Sense,* for example, furthered the case for American independence. Later, when the army suffered several brutal defeats and many soldiers were deserting, Paine wrote a series of articles called *The Crisis.* These articles inspired greater public support for the war and convinced many soldiers to reenlist. Today, political writers of all stripes are working in nearly every form—hardcover, softcover, editorial, blog, newsmagazine—to influence our current political landscape.

WRITE AND DISCUSS Catalog the political writing you encounter over the course of one week. Make a list that includes the formats, the topics covered, and your response to each. Then, with a small group, discuss the issues that are motivating today's political writers. Are these writers changing the public debate, or merely recording it?



Journalist Juan Williams

The World on the Turtle's Back

Iroquois Creation Myth

NOTABLE QUOTE

"[Native American] stories . . . remind the people of who and what they are, why they are in this particular place, and how they should continue to live here."

FYI

Did you know that . . .

- both the U.S. Constitution and the founding charter of the United Nations are based on ideas found in the Iroquois constitution, known as "The Great Binding Law"?
- Iroquois women had many more rights than colonial American women?
- more than 50,000 Iroquois live in the United States today?

BUILDING BACKGROUND

To learn more about the Iroquois, visit the **Literature Center** at **ClassZone.com.**



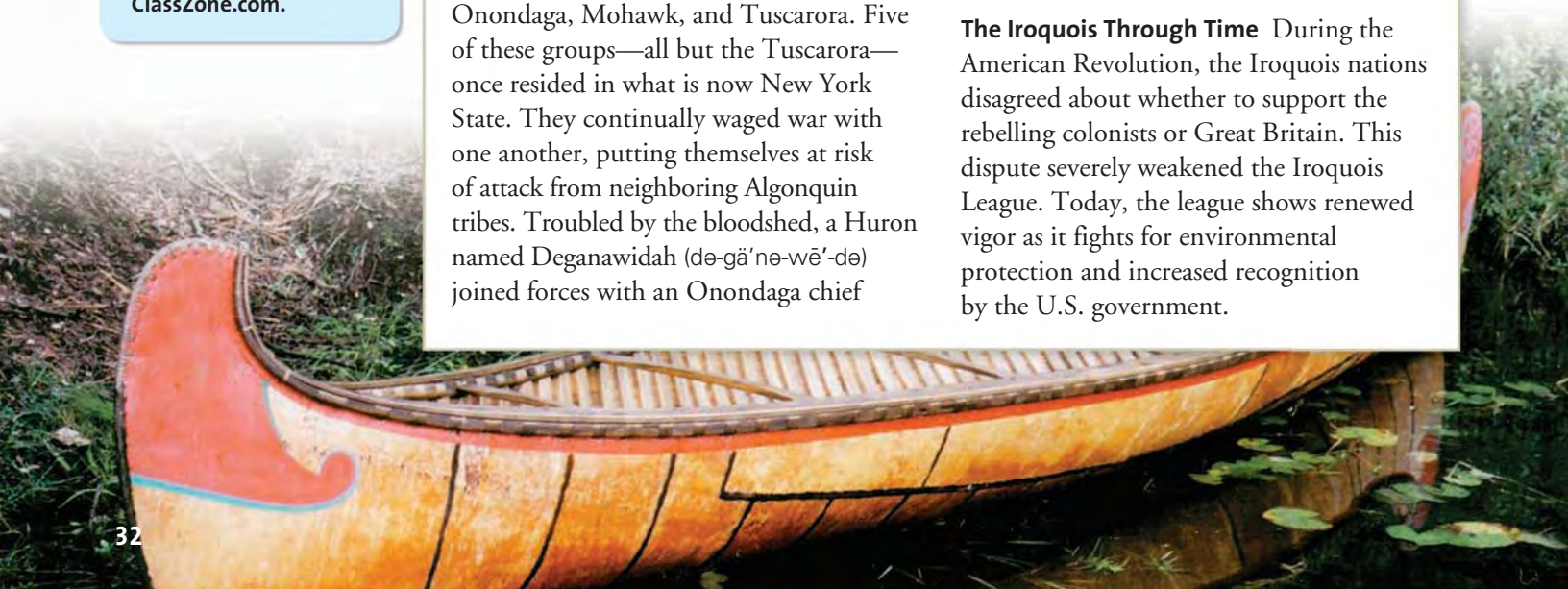
The totem, or tribal symbol, of the Iroquois

"The World on the Turtle's Back" is an Iroquois (ĭr′ə-kwoi′) creation story filled with conflict and compelling characters. The Iroquois passed down this story from one generation to the next by telling it in elaborate performances. In the 1800s, David Cusick, an Iroquois author, recorded one version of the story in print. Today, more than 25 written versions of the story exist.

The Power of Unity The term *Iroquois* refers to six separate Native American groups—the Seneca, Cayuga, Oneida, Onondaga, Mohawk, and Tuscarora. Five of these groups—all but the Tuscarora—once resided in what is now New York State. They continually waged war with one another, putting themselves at risk of attack from neighboring Algonquin tribes. Troubled by the bloodshed, a Huron named Deganawidah (də-gä′nə-wē′-də) joined forces with an Onondaga chief named Hiawatha (hī′ə-wŏth′ə) to end the fighting. Sometime between 1570 and 1600, they formed the Iroquois League, a confederacy empowered to negotiate treaties with foreign nations and to resolve conflicts among the five nations. In 1722, the Tuscarora, from North Carolina, joined the league. For the next 175 to 200 years, the Iroquois managed to dominate other Native American groups and to remain free of both British and French rule.

The Iroquois Way of Life The league's effectiveness stemmed in part from the nations' shared culture. The groups spoke similar languages, held similar beliefs, and followed similar ways of life. They lived in longhouses made of pole frames covered with elm bark, and they built fences around their villages for protection. Up to 50 people occupied each longhouse, and 300 to 600 people lived in each village. Villages were governed by a chief or chiefs, who received advice from a council of adult males. Groups of women gathered wild fruits and nuts and cultivated corn, beans, and squash. In addition to waging war, the men traded, hunted, fished, and built the longhouses.

The Iroquois Through Time During the American Revolution, the Iroquois nations disagreed about whether to support the rebelling colonists or Great Britain. This dispute severely weakened the Iroquois League. Today, the league shows renewed vigor as it fights for environmental protection and increased recognition by the U.S. government.



LITERARY ANALYSIS: CREATION MYTHS

A **myth** is a traditional story, usually involving supernatural beings or events, that explains how some aspect of human nature or the natural world came to be. **Creation myths** are a specific kind of myth that typically

- describes how the universe, the earth, and life began
- explains the workings of the natural world
- supports and validates social customs and values
- guides people through the trials of living

As you read "The World on the Turtle's Back," note the supernatural explanation it offers of the world's origin. Think about how this myth serves the functions listed here.

READING STRATEGY: READING FOLK LITERATURE

You're probably already familiar with different types of **folk literature**, which includes folk tales, myths, fables, and legends passed orally from one generation to the next. The creation myth you are about to read is another example of folk literature. Using the following strategies as you read will help you not only understand and appreciate the myth's message but also glean information about the culture it comes from:

- Read the myth aloud, or imagine a storyteller's voice as you read silently.
- Note mysteries of nature and details about creation that the myth explains.
- Make inferences about the social values or customs taught through the characters and situations.
- Look for details that reveal other aspects of Iroquois culture.

As you read, use a chart like the one shown to record your notes and observations about the three kinds of information you find in this myth.

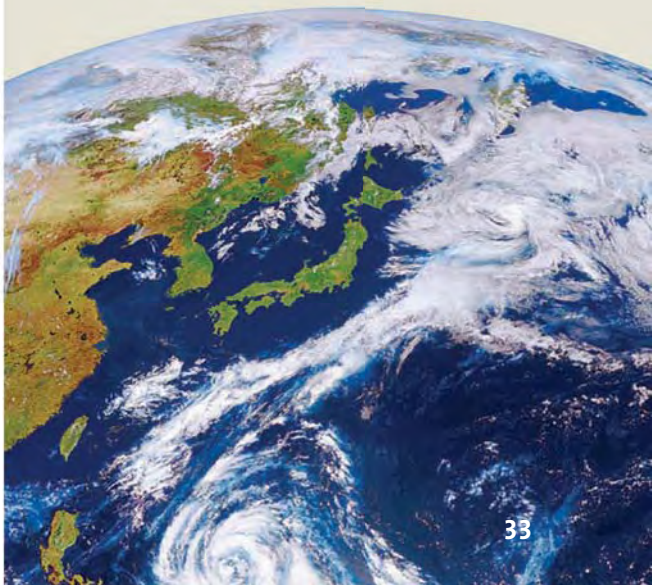
Details About Creation/Nature	Social Values or Customs	Other Cultural Details
Before the earth was created, humans and animals "of the kind that are around us now" did not exist.		

Explore the Key Idea

How do we make SENSE *of our world?*

KEY IDEA Since the beginning of time, people of all cultures have gathered to discuss one of life's biggest questions: how was the world created? The Iroquois creation myth you're about to read offers one answer to this question about the **origin** of the world.

DISCUSS What different accounts of creation—biblical narratives, scientific theories, or stories from other cultures, for example—have you heard or read? With a small group of classmates, summarize as many of these accounts as you know.



The World on the Turtle's Back

IROQUOIS

In the beginning there was no world, no land, no creatures of the kind that are around us now, and there were no men. But there was a great ocean which occupied space as far as anyone could see. Above the ocean was a great void of air. And in the air there lived the birds of the sea; in the ocean lived the fish and the creatures of the deep. Far above this unpeopled world, there was a Sky-World. Here lived gods who were like people—like Iroquois.

In the Sky-World there was a man who had a wife, and the wife was expecting a child. The woman became hungry for all kinds of strange delicacies, as women do when they are with child. She kept her husband busy almost to distraction finding delicious things for her to eat.

In the middle of the Sky-World there grew a Great Tree which was not like any of the trees that we know. It was tremendous; it had grown there forever. It had enormous roots that spread out from the floor of the Sky-World. And on its branches there were many different kinds of leaves and different kinds of fruits and flowers. The tree was not supposed to be marked or mutilated by any of the beings who dwelt in the Sky-World. It was a sacred tree that stood at the center of the universe. A

The woman decided that she wanted some bark from one of the roots of the Great Tree—perhaps as a food or as a medicine, we don't know. She told her husband this. He didn't like the idea. He knew it was wrong. But she insisted, and he gave in. So he dug a hole among the roots of this great sky tree, and he bared some of its roots. But the floor of the Sky-World wasn't very thick, and he broke a hole through it. He was terrified, for he had never expected to find empty space underneath the world.

ANALYZE VISUALS
Examine the painting on page 35. How does the artist use light and color to emphasize the division between the Sky-World and the void below it?

A CREATION MYTHS
So far, how is this myth similar to and different from other accounts of creation you've heard or read? Explain your answer, citing details.

Sky Woman (1936), Ernest Smith. Courtesy of the Rochester Museum and Science Center, Rochester, New York.



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for electronic use.
Please refer to the
text in the textbook.

B FORESHADOWING
What might the conversation about the election results foreshadow?

C PLOT
What have you learned about the characters' situation in the **exposition?**

1. **aurora** (ə-rôr′ə): a shifting, streaming display of light, like those sometimes seen in the sky in the northern and southern regions of the earth.
2. **Chinese boxes:** a set of boxes, each of which fits neatly inside the next larger one.
3. **Deutscher** (doi′chər).

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for electronic use.
Please refer to the
text in the textbook.

D MAKE INFERENCES
On the basis of details presented so far, what kind of person is Eckels?

E FORESHADOWING
What might Travis's warning to the hunters foreshadow? How does his warning create **suspense?**

4. **Lesperance** (lĕs'pər-ăns).
5. **Moses . . . talk with God:** According to the Old Testament, God spoke directly to Moses several times in mountainous locations, as when Moses received the Ten Commandments on Mount Sinai.
6. **antigravity metal:** a metal that counteracts the pull of gravity.

He always told the truth, and he always tried to accomplish what seemed to be right and reasonable. The left-handed twin never said what he meant or meant what he said. He always lied, and he always did things backward. You could never tell what he was trying to do because he always made it look as if he were doing the opposite. He was the devious one. D

These two brothers, as they grew up, represented two ways of the world which are in all people. The Indians did not call these the right and the wrong. They called them the straight mind and the crooked mind, the upright man and the devious man, the right and the left.

The twins had creative powers. They took clay and modeled it into animals, and they gave these animals life. And in this they contended with one another. The right-handed twin made the deer, and the left-handed twin made the mountain lion which kills the deer. But the right-handed twin knew there would always be more deer than mountain lions. And he made another animal. He made the ground squirrel. The left-handed twin saw that the mountain lion could not get to the ground squirrel, who digs a hole, so he made the weasel. And although the weasel can go into the ground squirrel's hole and kill him, there are lots of ground squirrels and not so many weasels. Next the right-handed twin decided he would make an animal that the weasel could not kill, so he made the porcupine. But the left-handed twin made the bear, who flips the porcupine over on his back and tears out his belly.

And the right-handed twin made berries and fruits of other kinds for his creatures to live on. The left-handed twin made briars and poison ivy, and the poisonous plants like the baneberry and the dogberry, and the suicide root with which people kill themselves when they go out of their minds. And the left-handed twin made medicines, for good and for evil, for doctoring and for witchcraft.

And finally, the right-handed twin made man. The people do not know just how much the left-handed twin had to do with making man. Man was made of clay, like pottery, and baked in the fire. . . .

The world the twins made was a balanced and orderly world, and this was good. The plant-eating animals created by the right-handed twin would eat up all the vegetation if their number was not kept down by the meat-eating animals, which the left-handed twin created. But if these carnivorous animals ate too many other animals, then they would starve, for they would run out of meat. So the right- and the left-handed twins built balance into the world.

As the twins became men full grown, they still contested with one another. No one had won, and no one had lost. And they knew that the conflict was becoming sharper and sharper, and one of them would have to vanquish the other.

And so they came to the duel. They started with gambling. They took a wooden bowl, and in it they put wild plum pits. One side of the pits was burned black, and by tossing the pits in the bowl and betting on how these would fall, they gambled against one another, as the people still do in the New Year's

D FOLK LITERATURE
Reread lines 95–112. Which twin is characterized as being more admirable? What does this characterization tell you about Iroquois values?



Detail of *Sky Woman* (1936), Ernest Smith. Courtesy of the Rochester Museum and Science Center, Rochester, New York.

rites.[2] All through the morning they gambled at this game, and all through the afternoon, and the sun went down. And when the sun went down, the game was done, and neither one had won.

So they went on to battle one another at the lacrosse[3] game. And they contested all day, and the sun went down, and the game was done. And neither had won.

And now they battled with clubs, and they fought all day, and the sun went down, and the fight was done. But neither had won. E

And they went from one duel to another to see which one would succumb. Each one knew in his deepest mind that there was something, somewhere, that would vanquish the other. But what was it? Where to find it?

Each knew somewhere in his mind what it was that was his own weak point. They talked about this as they contested in these duels, day after day, and somehow the deep mind of each entered into the other. And the deep mind of the right-handed twin lied to his brother, and the deep mind of the left-handed twin told the truth.

On the last day of the duel, as they stood, they at last knew how the right-handed twin was to kill his brother. Each selected his weapon. The left-handed twin chose a mere stick that would do him no good. But the right-handed twin

E FOLK LITERATURE
Reread lines 146–156. Note in your chart the information about Iroquois customs and rituals you learn from these lines.

2. **New Year's rites:** various ceremonies to get ready for the New Year. They often included community confession of sins, the replenishing of hearths in the homes, and sacred dances, as well as the gambling ritual.
3. **lacrosse:** a game of Native American origin wherein participants on two teams use long-handled sticks with webbed pouches to maneuver a ball into the opposing team's goal.

picked out the deer antler, and with one touch he destroyed his brother. And the left-handed twin died, but he died and he didn't die. The right-handed twin picked up the body and cast it off the edge of the earth. And some place below the world, the left-handed twin still lives and reigns.

When the sun rises from the east and travels in a huge arc along the sky dome, which rests like a great upside-down cup on the saucer of the earth, the people are in the daylight realm of the right-handed twin. But when the sun slips down in the west at nightfall and the dome lifts to let it escape at the western rim, the people are again in the domain of the left-handed twin—the fearful realm of night.

Having killed his brother, the right-handed twin returned home to his grandmother. And she met him in anger. She threw the food out of the cabin onto the ground and said that he was a murderer, for he had killed his brother. He grew angry and told her she had always helped his brother, who had killed their mother. In his anger, he grabbed her by the throat and cut her head off. Her body he threw into the ocean, and her head, into the sky. There, "Our Grandmother, the Moon" still keeps watch at night over the realm of her favorite grandson. F

The right-handed twin has many names. One of them is Sapling. It means smooth, young, green and fresh and innocent, straightforward, straight-growing, soft and pliable, teachable and trainable. These are the old ways of describing him. But since he has gone away, he has other names. He is called "He Holds Up the Skies," "Master of Life," and "Great Creator."

The left-handed twin also has many names. One of them is Flint. He is called the devious one, the one covered with boils. Old Warty. He is stubborn. He is thought of as being dark in color.

These two beings rule the world and keep an eye on the affairs of men. The right-handed twin, the Master of Life, lives in the Sky-World. He is content with the world he helped to create and with his favorite creatures, the humans. The scent of sacred tobacco rising from the earth comes gloriously to his nostrils.

In the world below lives the left-handed twin. He knows the world of men, and he finds contentment in it. He hears the sounds of warfare and torture, and he finds them good.

In the daytime, the people have rituals which honor the right-handed twin. Through the daytime rituals, they thank the Master of Life. In the nighttime, the people dance and sing for the left-handed twin.

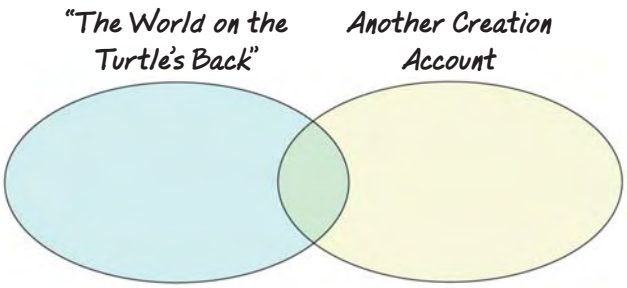
F CREATION MYTHS
The transformation of a character is a common element of mythology, often used to explain natural phenomena. Consider the natural feature explained in lines 172–183. How does this myth explain the fact that the moon is visible mainly at night?

Comprehension

1. **Recall** How do the animals help the woman who fell from the sky?
2. **Recall** What roles do the grandmother and her daughter play in the earth's creation?
3. **Summarize** What is the outcome of the battles between the twins?

Literary Analysis

4. **Compare and Contrast** How does this myth compare with the accounts of the world's origin you summarized before you read? Use a Venn diagram to record the differences and similarities between "The World on the Turtle's Back" and one of the accounts you discussed.



5. **Analyze a Creation Myth** Reread lines 105–112. Summarize the differences between the right-handed twin and the left-handed twin. Why do you think the Iroquois honor both twins? What elements of human nature are explained by "The World on the Turtle's Back"?
6. **Draw Conclusions from Folk Literature** Folk literature often transmits information about a people's culture and way of life. Review the details you noted in your chart as you read. From this myth, what did you learn about the Iroquois'
   - attitude toward nature?
   - view of their gods?
   - important food, games, and rituals?
   - beliefs about good and evil?
7. **Synthesize Cultural Ideas** How would you relate the Iroquois reverence for both the right-handed and left-handed twins to your own concept of good and evil? Explain your response, citing details and description from the text.

Literary Criticism

8. **Critical Interpretations** Creation stories often serve many purposes. According to Larry Evers and Paul Pavich, scholars of Native American literature, such stories "remind the people of who and what they are, why they are in this particular place, and how they should continue to live here." Do you think that "The World on the Turtle's Back" fulfills these functions? Explain, citing evidence from the text to support your interpretation.

Coyote and the Buffalo

Folk Tale Retold by Mourning Dove

NOTABLE QUOTE

"Everything on the earth has a purpose, every disease an herb to cure it, and every person a mission. This is the Indian theory of existence."

FYI

Did you know that Mourning Dove . . .

- was born in a canoe while her mother was crossing a river in Idaho?
- learned to read English by poring over melodramatic dime-store novels?
- was the first woman ever elected to the Colville tribal council?

Author Online

For more on Mourning Dove, visit the **Literature Center** at **ClassZone.com.**



Mourning Dove

c. 1885–1936

Mourning Dove is the pen name of Christine Quintasket (kwən-tăs′kət), who triumphed over adversity to become one of the first female Native American novelists. As a child, Quintasket was enthralled by the traditional stories told by her elders. As an adult, she worked to preserve these tales. By publishing stories that recount the history of her people, she carried on the work of the storytellers she so admired.

Determined to Write Quintasket grew up on the Colville Reservation in Washington State with her mother, the daughter of a Colville chief, and her father, an Okanogan. When Quintasket was 14, her mother died, leaving her to run the household and help raise her younger siblings. Despite her many responsibilities, Quintasket pushed herself to learn to write in English. She later attended secretarial school to learn how to type and business school to hone her grammar and writing skills. She drafted a novel in 1912 but put it away for several years until she met Lucullus McWhorter, a Native American–rights activist, who offered to edit it.

Battling Stereotypes Published in 1927, Mourning Dove's novel, *Cogewea, the Half-Blood,* is credited with breaking down the stereotype of Native Americans as stoic, or unfeeling. "It is all wrong, this saying that Indians do not feel as deeply as whites," the author asserted. "We do feel, and by and by some of us are going to make our feelings appreciated, and then will the true Indian character be revealed."

Chronicling Her Culture After *Cogewea* was published, Mourning Dove began to record traditional stories of the Okanogan and other Colville tribes. A migrant worker, she picked fruit ten hours a day but managed to do her writing at night. *Coyote Stories,* from which "Coyote and the Buffalo" is taken, was published in 1933. "Coyote and the Buffalo" is a folk tale once told by Okanogan storytellers in Salish, their native language. Mourning Dove's retelling includes Salish words and place names. This story and others like it help keep the Okanogan culture alive today.

Mourning Dove's Legacy In addition to preserving her people's culture, Mourning Dove worked hard to promote their welfare. She fought for their rights in court, started organizations supporting Native American crafts, and paved the way for female participation on tribal councils. Worn down by chronic illness and fatigue, the writer and activist died in 1936.

LITERARY ANALYSIS: TRICKSTER TALES

You already know that a folk tale is a simple story passed orally from one generation to the next. **Trickster tales** are a type of folk tale that features an animal or human character who typically engages in deceit, violence, and magic. Often, trickster tales are mythic, explaining how some aspect of human nature or the natural world came to be. The opening lines of "Coyote and the Buffalo" announce what this trickster tale will explain.

No buffalo ever lived in the Swah-netk'-qhu *country. That was Coyote's fault.*

Tricksters are **archetypal characters**—character types that can be found in literary works from different cultures throughout the ages. As you read this tale, notice how the coyote demonstrates the trickster's contradictory qualities: he is foolish yet clever, greedy yet helpful, immoral yet moral.

READING STRATEGY: PREDICT

Tricksters are often schemers or scoundrels—they don't usually act as other characters do. Using your background knowledge of this character's contradictory qualities, as well as text clues, can help you **predict** upcoming story events. As you read, use a chart like the one shown to record Coyote's key traits and unusual behavior. Pause occasionally to predict what will happen next.

Coyote's Traits and Behavior	My Predictions
Coyote is "foolish and greedy"; it is his fault there are no buffalo in Swah-netk'-qhu country.	This story will reveal that Coyote did something reckless or unwise to scare away the buffalo.

Explore the Key Idea

Why do we root for the "BAD GUY"?

KEY IDEA Wherever they go, they ignore the rules. They stir up trouble. And yet we admire and love them despite—or maybe because of—their bad behavior. Many societies have famous **villains** or trickster figures, who both infuriate and inspire the people around them.

QUICKWRITE Think about movies or books in which the villain is more compelling than the hero. What qualities does such a villain typically display? Which of these traits contribute most to his or her appeal? Record your responses in a short paragraph.

Coyote and the Buffalo

Retold by Mourning Dove

BACKGROUND "Coyote and the Buffalo" is one of many traditional stories featuring the Animal People, a race of supernatural beings believed by the Okanogan to have been the first inhabitants of the world. The Animal People had magical powers and could alter their shapes. When human beings appeared on the earth, the Animal People were changed into different animal species. Coyote, one of the most important Animal People, is thought to have made the world habitable for humans by killing monsters and bringing fire and salmon.

ANALYZE VISUALS
Describe the painting on page 45. How is the use of color significant? Does the color treatment cause this coyote to reflect the **traits** of a trickster? Explain your answer.

No buffalo ever lived in the *Swah-netk'-qhu*[1] country. That was Coyote's fault. If he had not been so foolish and greedy, the people beside the *Swah-netk'-qhu* would not have had to cross the Rockies to hunt the *quas-peet-za*[2] (curled-hairs).

This is the way it happened:

Coyote was traveling over the plains beyond the big mountains. He came to a flat. There he found an old buffalo skull. It was the skull of Buffalo Bull. Coyote always had been afraid of Buffalo Bull. He remembered the many times Bull Buffalo had scared him, and he laughed upon seeing the old skull there on the flat.

"Now I will have some fun," Coyote remarked. "I will have revenge for the
10 times Buffalo made me run."

He picked up the skull and threw it into the air; he kicked it and spat on it; he threw dust in the eye sockets. He did these things many times, until he grew tired. Then he went his way. Soon he heard a rumbling behind him. He thought it (A) was thunder, and he looked at the sky. The sky was clear. Thinking he must have imagined the sound, he walked on, singing. He heard the rumbling again, only

(A) TRICKSTER TALES
In the first paragraph, the tale's narrator pronounces Coyote "foolish and greedy." Based on lines 5–13, what other **character traits** would you attribute to this trickster?

1. ***Swah-netk'-qhu*** (shwə-nĭt'kwə): the Salish name for the Columbia River and its waterfall.
2. ***quas-peet-za*** (kwəs-pēt'zä): a Salish word for buffalo.

Coyote Survivor, John Nieto. Serigraph, 29″ × 22″.



much closer and louder. Turning around, he saw Buffalo Bull pounding along after him, chasing him. His old enemy had come to life!

Coyote ran, faster than he thought he could run, but Buffalo gained steadily. Soon Buffalo was right at his heels. Coyote felt his hot breath.

"Oh, *Squas-tenk',*[3] help me!" Coyote begged, and his power answered by putting three trees in front of him. They were there in the wink of an eye. Coyote jumped and caught a branch of the first tree and swung out of Buffalo's way. Buffalo rammed the tree hard, and it shook as if in a strong wind. Then Buffalo chopped at the trunk with his horns, first with one horn and then the other. He chopped fast, and in a little while over went the tree, and with it went Coyote. But he was up and into the second tree before Buffalo Bull could reach him. Buffalo soon laid that tree low, but he was not quick enough to catch Coyote, who scrambled into the third and last tree.

"Buffalo, my friend, let me talk with you," said Coyote, as his enemy hacked away at the tree's trunk. "Let me smoke my pipe. I like the *kinnikinnick.*[4] Let me smoke. Then I can die more content."

"You may have time for one smoke," grunted Bull Buffalo, resting from his chopping.

Coyote spoke to his medicine-power, and a pipe, loaded and lighted, was given to him. He puffed on it once and held out the pipe to Buffalo Bull.

"No, I will not smoke with you," said that one. "You made fun of my bones. I have enough enemies without you. Young Buffalo is one of them. He killed me and stole all my fine herd."

"My uncle,"[5] said Coyote, "you need new horns. Let me make new horns for you. Then you can kill Young Buffalo. Those old horns are dull and worn."

Bull Buffalo was pleased with that talk. He decided he did not want to kill Coyote. He told Coyote to get down out of the tree and make the new horns. Coyote jumped down and called to his power. It scolded him for getting into trouble, but it gave him a flint knife and a stump of pitchwood.[6] From this stump Coyote carved a pair of fine heavy horns with sharp points. He gave them to Buffalo Bull. All buffalo bulls have worn the same kind of horns since. B

Buffalo Bull was very proud of his new horns. He liked their sharpness and weight and their pitch-black color. He tried them out on what was left of the pitchwood stump. He made one toss and the stump flew high in the air, and he forgave Coyote for his mischief. They became good friends right there. Coyote said he would go along with Buffalo Bull to find Young Buffalo.

They soon came upon Young Buffalo and the big herd he had won from Buffalo Bull. Young Buffalo laughed when he saw his old enemy, and he walked out to meet him. He did not know, of course, about the new horns. It was not much of a fight,

B TRICKSTER TALES
This trickster tale is **mythic** in that it explains how something came to be—in this case, the lack of buffalo in a certain geographic area. What second mythic explanation is offered in lines 39–46?

3. ***Squas-tenk'*** (skwəs-tĭnk'): a Salish word referring to Coyote's spirit helper.
4. ***kinnikinnick*** (kĭn'ĭ-kĭ-nĭk'): the Salish word for the bearberry shrub. The Okanogan toasted bearberry leaves and then crumbled them and mixed them with tobacco for pipe smoking.
5. **my uncle:** Terms like *uncle, brother, sister,* and *cousin* were sometimes used as a sign of respect. Here, Coyote is using the term to flatter Buffalo Bull.
6. **pitchwood:** the sap-filled wood of a pine or fir tree.

that fight between Young Buffalo and Buffalo Bull. With the fine new horns, Buffalo Bull killed the other easily, and then he took back his herd, all his former wives and their children. He gave Coyote a young cow, the youngest cow, and he said:

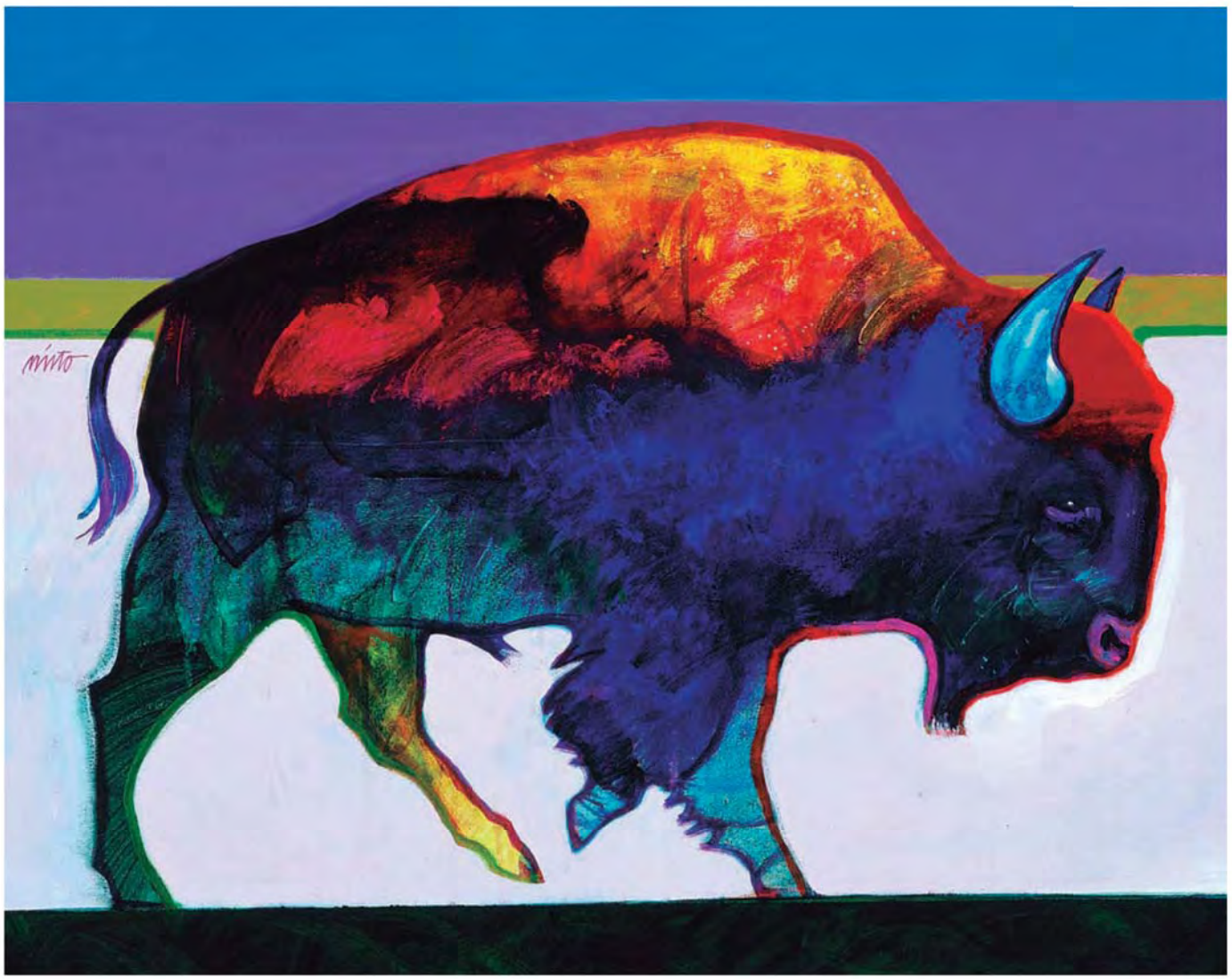
"Never kill her, *Sin-ka-lip'!*[7] Take good care of her and she will supply you with meat forever. When you get hungry, just slice off some choice fat with a flint knife. Then rub ashes on the wound and the cut will heal at once." C

Coyote promised to remember that, and they parted. Coyote started back to his own country, and the cow followed. For a few suns he ate only the fat when he was hungry. But after awhile he became tired of eating fat, and he began to long for the sweet marrow-bones and the other good parts of the buffalo. He smacked his lips at the thought of having some warm liver.

C PREDICT
Consider what you know about the **archetypal** trickster character and think about Coyote's behavior thus far. How do you think Coyote will respond to Buffalo Bull's instructions? Give reasons for your prediction.

7. ***Sin-ka-lip'*** (sĭng'kə-lĭp'): the Salish name for Coyote; it means "imitator."

Buffalo, John Nieto. Acrylic, 30″× 40″.



"Buffalo Bull will never know," Coyote told himself, and he took his young cow down beside a creek and killed her.

As he peeled off the hide, crows and magpies came from all directions. They settled on the carcass and picked at the meat. Coyote tried to chase them away, but there were too many of them. While he was chasing some, others returned and ate the meat. It was not long until they had devoured every bit of the meat.

"Well, I can get some good from the bones and marrow-fat," Coyote remarked, and he built a fire to cook the bones. Then he saw an old woman walking toward him. She came up to the fire.

"Sin-ka-lip'," she said, "you are a brave warrior, a great chief. Why should you do woman's work? Let me cook the bones while you rest."

Vain Coyote! He was flattered. He believed she spoke her true mind. He stretched out to rest and he fell asleep. In his sleep he had a bad dream. It awoke him, and he saw the old woman running away with the marrow-fat and the boiled grease. He looked into the cooking-basket. There was not a drop of soup left in it. He chased the old woman. He would punish her! But she could run, too, and she easily kept ahead of him. Every once in awhile she stopped and held up the marrow-fat and shouted: *"Sin-ka-lip',* do you want this?" D

Finally Coyote gave up trying to catch her. He went back to get the bones. He thought he would boil them again. He found the bones scattered all around, so he gathered them up and put them into the cooking-basket. Needing some more water to boil them in, he went to the creek for it, and when he got back, there were no bones in the basket! In place of the bones was a little pile of tree limbs!

Coyote thought he might be able to get another cow from Buffalo Bull, so he set out to find him. When he came to the herd, he was astonished to see the cow he had killed. She was there with the others! She refused to go with Coyote again, and Buffalo Bull would not give him another cow. Coyote had to return to his own country without a buffalo.

That is why there never have been any buffalo along the *Swah-netk'-qhu.*

D TRICKSTER TALES
Who else, besides Coyote, plays the role of a trickster in this tale? Explain which of the trickster's qualities this character exhibits.

Comprehension

1. **Recall** Why is Buffalo Bull so enraged at Coyote at the beginning of the story?
2. **Recall** How does Coyote convince Buffalo Bull to spare his life?
3. **Summarize** According to the story, why don't buffalo live in the *Swah-netk'-qhu* country?

Literary Analysis

4. **Analyze Predictions** Review the chart you completed as you read. How accurate were your predictions? Did the fact that the trickster is a somewhat familiar **archetypal character** make it easier to predict Coyote's actions, or did his behavior surprise you? Explain your answer, referring to both your chart and the selection.
5. **Interpret Trickster Tales** Trickster tales endure, in part, simply because they are fun to read. But they also often serve to teach a lesson or moral. What does "Coyote and the Buffalo" teach or explain? Support your answer with specific lines from the story.
6. **Draw Conclusions** Trickster tales, like other forms of folk literature, offer readers insight into a society's way of life. What information about the following aspects of Okanogan culture did you glean from this tale?
   - traits or qualities the Okanogan admired as well as those they disapproved of
   - the traditional role of women in Okanogan society
   - Okanogan rituals and religious beliefs
7. **Make Judgments** Review the paragraph you wrote earlier about famous or compelling villains and tricksters. What qualities does Coyote have in common with these characters? In your opinion, is Coyote an admirable character? Explain, citing evidence from the text to support your opinion.

Literary Criticism

8. **Critical Interpretations** Critic Paul Rodin has argued that a trickster "is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself. . . . He possesses no values, moral or social, is at the mercy of his passions and appetites." Identify the ways in which Coyote fits this definition of a trickster. Cite evidence from the selection to support your answer.

from The Way to Rainy Mountain

Memoir by N. Scott Momaday

NOTABLE QUOTE

"Ask yourself how you would like to be known. Don't let yourself be determined by others."

FYI

Did you know that N. Scott Momaday . . .

- rode the bus 28 miles to and from school as a teenager?
- taught both middle school and high school on the Jicarilla reservation in New Mexico before becoming a professional writer?
- won the Pulitzer Prize, the most prestigious U.S. literary award, for his very first novel?

Author Online

For more on N. Scott Momaday, visit the **Literature Center** at **ClassZone.com.**



N. Scott Momaday

born 1934

"The most important question one can ask is 'Who am I?'" N. Scott Momaday (mŏm′ə-dā′) has asserted. "People tend to define you. As a child, you can't help that, but as you grow older, the goal is to garner enough strength to insist on your own definition of yourself." In his writing, Momaday focuses on the search for identity, and he locates the key to self-understanding in awareness of the past.

Native American Roots Momaday developed a deep sense of his own roots early on. His father, a successful artist and a member of the Kiowa (kī′ə-wô′) tribe, routinely told him Kiowa folk tales. His mother, an accomplished writer of French, English, and Cherokee ancestry, instructed him in traditional ways. Momaday grew up on reservations in the Southwest and often spent his summers with his grandparents and other Kiowa relatives in Oklahoma.

The Making of a Writer Growing up on reservations, Momaday developed a reverence for the land and a strong Native American identity. "I saw people," he recalls, "who were deeply involved in their traditional life, in the memories of their blood. They had, as far as I could see, a certain strength and beauty that I find missing in the modern world at large." The lives of these people, together with the Southwestern landscape, inspired Momaday to begin writing at an early age. With the encouragement of his parents, Momaday began composing poetry. Years of hard work and determination paid off when he was awarded a poetry fellowship by Stanford University in 1959.

Voice of the Kiowa In both his poetry and prose, Momaday pays tribute to Native American storytelling traditions and culture. His first novel, *House Made of Dawn,* tells the story of one man's struggle to recover his identity after a stint in the U.S. Army. Original in both theme and structure, the novel was awarded the Pulitzer Prize in 1969. In one of his most popular works, *The Way to Rainy Mountain,* Momaday mixes Kiowa myths, legends, and history with autobiographical details. In addition to his poetry and fiction, Momaday has published essays and articles on preserving the environment. He says, "Writing is a way of expressing your spirit. So there's much more to it than the question of material success. You are out to save your soul after all, and be the best thing that you can be."

LITERARY ANALYSIS: MEMOIR

A **memoir** is a form of autobiographical writing in which a person shares personal experiences along with observations of significant events or people. Memoirs give readers insight into the impact of historical events on people's lives. They can also be elegantly written texts containing elements such as a distinctive tone, rich sensory details, and symbols.

As you read M. Scott Momaday's memoir, note passages in which he shares strictly personal experiences as well as sections in which he comments on larger historical events.

READING SKILL: ANALYZE STRUCTURE

Writers usually arrange their information using a **structure** that helps the reader see how the ideas are related. Momaday interweaves three distinct strands throughout his memoir:

- geographical details about the landscape
- historical details about the rise and fall of the Kiowa
- personal details about his grandmother, Aho

As you read, use a chart like the one shown to record details about each topic. Jot down what you learn about each topic, and consider how the three separate strands are related.

The Landscape	The Kiowa	Momaday's Grandmother

VOCABULARY IN CONTEXT

Momaday used the following words in this exploration of his heritage. To test your knowledge, substitute one vocabulary word for the boldfaced word or phrase in each sentence.

WORD LIST

enmity
inherently
luxuriant
nocturnal
opaque
pillage
preeminently
profusion
solstice
tenuous

1. My mother's garden yields an **abundance** of flowers.
2. The feuding brothers eyed each other with **hostility**.
3. There is something **intrinsically** funny about seeing pictures of my father as a teenager.
4. The summer reunion is held on the **longest day of the year.**

Explore the Key Idea

What is your HERITAGE?

KEY IDEA What makes you who you are? Part of the answer lies in your **heritage,** or the beliefs, traditions, and culture passed down to you from preceding generations. Think of the things you have gained or learned from older relatives—the recipe for your favorite meal, perhaps, or a sense of humor, or an attitude toward hardship. How have the things you've learned helped shape who you are today? In the selection that follows, N. Scott Momaday offers his own perspective on the importance of heritage.

INTERVIEW Interview one of your classmates about his or her heritage. Ask your subject about a family tradition, an important belief or value, or a story about his or her family's roots. Find out if your classmate thinks heritage has affected his or her identity.



The Way to Rainy Mountain

N. Scott Momaday

BACKGROUND In the 1600s, after a bitter dispute between two chiefs, a band of Kiowa moved from what is now Montana to South Dakota's Black Hills. In around 1785, the Kiowa migrated farther south to escape attacks by neighboring tribes, settling in what is now western Kansas and Oklahoma. With their Comanche allies, the Kiowa ruled the southern Great Plains for a century. One of the last tribes to be defeated by the U.S. government, the Kiowa surrendered in 1875 and were forced onto a reservation in Oklahoma, where members of the tribe still live today.

ANALYZE VISUALS
Examine the portrait on page 53, and consider the photographer's use of high-contrast lighting. What **traits** are suggested by this emphasis of light and shadow? Do you think the subject might look stronger or more vulnerable in a different kind of light? Explain your answer.

A single knoll[1] rises out of the plain in Oklahoma, north and west of the Wichita Range. For my people, the Kiowas, it is an old landmark, and they gave it the name Rainy Mountain. The hardest weather in the world is there. Winter brings blizzards, hot tornadic winds arise in the spring, and in summer the prairie is an anvil's edge. The grass turns brittle and brown, and it cracks beneath your feet. There are green belts along the rivers and creeks, linear groves of hickory and pecan, willow and witch hazel. At a distance in July or August the steaming foliage seems almost to writhe in fire. Great green and yellow grasshoppers are everywhere in the tall grass, popping up like corn to sting the flesh, and tortoises crawl about on the red earth, going nowhere in the plenty of time. Loneliness is an aspect of the land. All things in the plain are isolate; there is no confusion of objects in the eye, but one hill or one tree or one man. To look upon that landscape in the early morning, with the sun at your back, is to lose the sense of proportion. Your imagination comes to life, and this, you think, is where Creation was begun. A

A MEMOIR
Note the **descriptive language** in the opening paragraph. How might a reader respond differently to this type of writing than to a more scientific description of the Oklahoma plains?

I returned to Rainy Mountain in July. My grandmother had died in the spring, and I wanted to be at her grave. She had lived to be very old and at last infirm.

1. **knoll** (nōl): a small round hill.

Edward S. Curtis Collection. Library of Congress.



Her only living daughter was with her when she died, and I was told that in death her face was that of a child.

I like to think of her as a child. When she was born, the Kiowas were living the last great moment of their history. For more than a hundred years they had controlled the open range from the Smoky Hill River to the Red, from the headwaters of the Canadian to the fork of the Arkansas and Cimarron. In alliance with the Comanches, they had ruled the whole of the southern Plains. War was their sacred business, and they were among the finest horsemen the world has ever known. But warfare for the Kiowas was **preeminently** a matter of disposition rather than of survival, and they never understood the grim, unrelenting advance of the U.S. Cavalry. When at last, divided and ill-provisioned, they were driven onto the Staked Plains in the cold rains of autumn, they fell into panic. In Palo Duro Canyon they abandoned their crucial stores to **pillage** and had nothing then but their lives. In order to save themselves, they surrendered to the soldiers at Fort Sill[2] and were imprisoned in the old stone corral that now stands as a military museum. My grandmother was spared the humiliation of those high gray walls by eight or ten years, but she must have known from birth the affliction of defeat, the dark brooding of old warriors.

preeminently (prē-ĕm′ə-nnənt-lē) *adv.* above all; most importantly

pillage (pĭl′ĭj) *n.* the act of looting or plundering by force

Her name was Aho, and she belonged to the last culture to evolve in North America. Her forebears came down from the high country in western Montana nearly three centuries ago. They were a mountain people, a mysterious tribe of hunters whose language has never been positively classified in any major group. In the late seventeenth century they began a long migration to the south and east. It was a journey toward the dawn, and it led to a golden age. Along the way the Kiowas were befriended by the Crows,[3] who gave them the culture and religion of the Plains. They acquired horses, and their ancient nomadic spirit was suddenly free of the ground. They acquired Tai-me, the sacred Sun Dance doll, from that moment the object and symbol of their worship, and so shared in the divinity of the sun. Not least, they acquired the sense of destiny, therefore courage and pride. When they entered upon the southern Plains they had been transformed. No longer were they slaves to the simple necessity of survival; they were a lordly and dangerous society of fighters and thieves, hunters and priests of the sun. According to their origin myth, they entered the world through a hollow log. From one point of view, their migration was the fruit of an old prophecy, for indeed they emerged from a sunless world.

B ANALYZE STRUCTURE Reread lines 35–57. Which lines convey historical information? Which offer more personal details? Identify the key words or phrases that allowed you to distinguish between the two types of information.

Although my grandmother lived out her long life in the shadow of Rainy Mountain, the immense landscape of the continental interior lay like memory in her blood. She could tell of the Crows, whom she had never seen, and of the Black Hills, where she had never been. I wanted to see in reality what she had seen more perfectly in the mind's eye, and traveled fifteen hundred miles to begin my pilgrimage. B

2. **Fort Sill:** a U.S. army post established in 1869 in the Indian Territory (now Oklahoma).
3. **Crows:** a group of Native Americans who once inhabited the region between the Platte and Yellowstone rivers in the northern Great Plains. The Crows are now settled in Montana.

Yellowstone, it seemed to me, was the top of the world, a region of deep lakes and dark timber, canyons and waterfalls. But, beautiful as it is, one might have the sense of confinement there. The skyline in all directions is close at hand, the high wall of the woods and deep cleavages of shade. There is a perfect freedom in the mountains, but it belongs to the eagle and the elk, the badger and the bear. The Kiowas reckoned their stature by the distance they could see, and they were bent and blind in the wilderness.

Descending eastward, the highland meadows are a stairway to the plain. In July the inland slope of the Rockies is **luxuriant** with flax and buckwheat, stonecrop and larkspur. The earth unfolds and the limit of the land recedes. Clusters of trees, and animals grazing far in the distance, cause the vision to reach away and wonder to build upon the mind. The sun follows a longer course in the day, and the sky is immense beyond all comparison. The great billowing clouds that sail upon it are shadows that move upon the grain like water, dividing light. Farther down, in the land of the Crows and Blackfeet,[4] the plain is yellow. Sweet clover takes hold of the hills and bends upon itself to cover and seal the soil. There the Kiowas paused on their way; they had come to the place where they must change their lives. The sun is at home on the plains. Precisely there does it have the certain character of a god. When the Kiowas came to the land of the Crows, they could see the dark lees of the hills at dawn across the Bighorn River, the **profusion** of light on the grain shelves, the oldest deity ranging after the **solstices.** Not yet would they veer southward to the caldron of the land that lay below; they must wean their blood from the northern winter and hold the mountains a while longer in their view. They bore Tai-me in procession to the east.

luxuriant (lŭg-zhŏŏr′ē-ənt) *adj.* characterized by abundant growth

profusion (prə-fyōō′zhən) *n.* abundance; lavishness

solstice (sŏl′stĭs) *n.* either of two days of the year when the sun is farthest from the celestial equator; the summer solstice is the longest day of the year, and the winter solstice is the shortest.

A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devil's Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:

Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They came to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so it began to rise into the air. The bear came to kill them, but they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.

4. **Blackfeet:** a group of Native Americans who once inhabited a region now occupied by parts of Montana and the Canadian provinces of Alberta and Saskatchewan.

From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However **tenuous** their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness. C

My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual rites, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate the ancient sacrifice—to impale the head of a buffalo bull upon the medicine tree—a delegation of old men journeyed into Texas, there to beg and barter for an animal from the Goodnight herd.[5] She was ten when the Kiowas came together for the last time as a living Sun Dance culture. They could find no buffalo; they had to hang an old hide from the sacred tree. Before the dance could begin, a company of soldiers rode out from Fort Sill under orders to disperse the tribe. Forbidden without cause the essential act of their faith, having seen the wild herds slaughtered and left to rot upon the ground, the Kiowas backed away forever from the medicine tree. That was July 20, 1890, at the great bend of the Washita. My grandmother was there. Without bitterness, and for as long as she lived, she bore a vision of deicide.[6]

Now that I can have her only in memory, I see my grandmother in the several postures that were peculiar to her: standing at the wood stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork, and afterwards, when her vision failed, looking down for a long time into the fold of her hands; going out upon a cane, very slowly as she did when the weight of age came upon her; praying. I remember her most often at prayer. She made long, rambling prayers out of suffering and hope, having seen many things. I was never sure that I had the right to hear, so exclusive were they of all mere custom and company. The last time I saw her she prayed standing by the side of her bed at night, naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never understood her prayers, but there was something **inherently** sad in the sound, some merest hesitation upon the syllables of sorrow. She began in a high and descending pitch, exhausting her breath to silence; then again and again—and always the same intensity of effort, of something that is, and is not, like urgency in the human voice. Transported so in the dancing light among the shadows of her room, she seemed beyond the reach of time. But that was illusion; I think I knew then that I should not see her again.

tenuous (tĕn′yo͞o-əs) *adj.* having little substance or strength; flimsy

C ANALYZE STRUCTURE Reread lines 98–101. What does Momaday mean when he says that "the Kiowas have kinsmen in the night sky"? How does the inclusion of this legend add depth to the personal elements of this memoir?

inherently (ĭn-hîr′ənt-lē′) *adv.* related to part of something's inmost nature

5. **Goodnight herd:** a herd of Southern Plains bison established in the 1870s by Charles and Molly Goodnight for the purpose of preserving the animals from extinction.
6. **a vision of deicide** (dē′ə-sīd′): a picture in her mind of the killing of a god.



Mandan Offering the Buffalo Skull, Edward S. Curtis, photographer. McCormick Library of Special Collections, Northwestern University Library.

ANALYZE VISUALS
In your opinion, does this photograph convey the same **mood** that Momaday evokes in his autobiography? Explain your answer, citing details from both the photograph and the text.

Houses are like sentinels in the plain, old keepers of the weather watch. There, in a very little while, wood takes on the appearance of great age. All colors wear soon away in the wind and rain, and then the wood is burned gray and the grain appears and the nails turn red with rust. The windowpanes are black and **opaque;** you imagine there is nothing within, and indeed there are many ghosts, bones given up to the land. They stand here and there against the sky, and you approach them for a longer time than you expect. They belong in the distance; it is their domain. D

Once there was a lot of sound in my grandmother's house, a lot of coming and going, feasting and talk. The summers there were full of excitement and reunion. The Kiowas are a summer people; they abide the cold and keep to themselves, but when the season turns and the land becomes warm and vital they cannot hold still; an old love of going returns upon them. The aged visitors who came to my grandmother's house when I was a child were made of lean and leather, and they bore themselves upright. They wore great black hats and bright ample shirts

opaque (ō-pāk′) *adj.* not allowing light to pass through

D **MEMOIR**
Reread lines 120–145. What words and phrases give you an indication of Momaday's **tone,** or attitude toward his subject matter?

that shook in the wind. They rubbed fat upon their hair and wound their braids with strips of colored cloth. Some of them painted their faces and carried the scars of old and cherished **enmities.** They were an old council of warlords, come to remind and be reminded of who they were. Their wives and daughters served them well. The women might indulge themselves; gossip was at once the mark and compensation of their servitude. They made loud and elaborate talk among themselves, full of jest and gesture, fright and false alarm. They went abroad in fringed and flowered shawls, bright beadwork and German silver. They were at home in the kitchen, and they prepared meals that were banquets.

enmity (ĕn′mĭ-tē) *n.* hostility; hatred

There were frequent prayer meetings, and great **nocturnal** feasts. When I was a child I played with my cousins outside, where the lamplight fell upon the ground and the singing of the old people rose up around us and carried away into the darkness. There were a lot of good things to eat, a lot of laughter and surprise. And afterwards, when the quiet returned, I lay down with my grandmother and could hear the frogs away by the river and feel the motion of the air.

nocturnal (nŏk-tûr′nəl) *adj.* occurring at night

Now there is a funeral silence in the rooms, the endless wake of some final word. The walls have closed in upon my grandmother's house. When I returned to it in mourning, I saw for the first time in my life how small it was. It was late at night, and there was a white moon, nearly full. I sat for a long time on the stone steps by the kitchen door. From there I could see out across the land; I could see the long row of trees by the creek, the low light upon the rolling plains, and the stars of the Big Dipper. Once I looked at the moon and caught sight of a strange thing. A cricket had perched upon the handrail, only a few inches away from me. My line of vision was such that the creature filled the moon like a fossil. It had gone there, I thought, to live and die, for there, of all places, was its small definition made whole and eternal. A warm wind rose up and purled like the longing within me. E

E **MEMOIR**
Think about how Momaday contrasts his grandmother's house as it was during his childhood visits with how it is now. What might this house **symbolize?**

The next morning I awoke at dawn and went out on the dirt road to Rainy Mountain. It was already hot, and the grasshoppers began to fill the air. Still, it was early in the morning, and the birds sang out of the shadows. The long yellow grass on the mountain shone in the bright light, and a scissortail hied[7] above the land. There, where it ought to be, at the end of a long and legendary way, was my grandmother's grave. Here and there on the dark stones were ancestral names. Looking back once, I saw the mountain and came away.

7. **a scissortail hied:** a fork-tailed bird of the Southwest hied, or hurried.

Comprehension

1. **Recall** Where is Rainy Mountain, and why does Momaday return there?
2. **Clarify** What two natural phenomena are explained by the Kiowa legend about the seven sisters and their brother ?
3. **Summarize** What important events in Kiowa history does Momaday recount?

Literary Analysis

4. **Draw Conclusions** In your opinion, what is the most important insight Momaday gains about his **heritage** during his pilgrimage from Yellowstone to his grandmother's grave at Rainy Mountain? Support your opinion with evidence from the text.
5. **Understand Memoirs** Reread lines 52–101. What does Momaday's account of the Kiowa's migration offer you that a description in a history book might not? Explain, citing specific lines of the selection that support your answer.
6. **Analyze Structure** Review the chart you created as you read, and summarize the geographical, historical, and personal details that Momaday includes in each of the three strands. How are they related? Describe the impact of Momaday's technique of weaving the three strands together.
7. **Examine Author's Style** Although best known as a novelist, Momaday is also an accomplished poet. In what way might this selection be described as poetic? In a chart like the one shown, record examples of the poetic elements Momaday uses in his memoir. Use your completed chart to explain what you think these stylistic choices add to the selection. (Refer to the **Glossary of Literary Terms** on page R00 if needed.)

Poetic Elements		
Alliteration	Consonance	Imagery
"The grass turns brittle and brown . . ."		

Literary Criticism

8. **Critical Interpretations** Teacher and scholar Kenneth M. Roemer has argued that "in *The Way to Rainy Mountain,* M. Scott Momaday links the survival of his people to their ability to remember, preserve and pass on stories." Do you agree that a culture's survival rests on this ability? Explain, using evidence from this selection to support your opinion.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the vocabulary word that answers each riddle.

1. I refer to things that do not happen in daylight.
2. I represent extremes of time, both shortest and longest.
3. I am the opposite of friendship.
4. I describe something uncertain or insubstantial.
5. I mean the same thing as *chiefly*.
6. I am the act of looting by force.
7. I am an adjective that could describe a field filled with wildflowers.
8. I am a noun indicating an abundance of wildflowers.
9. Air filled with dense fog is one example of what I am.
10. One of my meanings is "essentially."

WORD LIST

enmity
inherently
luxuriant
nocturnal
opaque
pillage
preeminently
profusion
solstice
tenuous

VOCABULARY IN WRITING

Which location, event, or person in this account do you find most memorable? Using three or more vocabulary words, write a brief description of the person, place, or event, including your own response to it. You might start this way.

EXAMPLE SENTENCE

The final Sun Dance of the Kiowa had only a ***tenuous*** *connection with earlier rituals.*

VOCABULARY STRATEGY: SPECIALIZED VOCABULARY

The Kiowa recognize the importance of seasonal events such as the solstices. There are a number of terms that describe other natural phenomena relating Earth to the sun and the moon. Some of these terms have only technical meanings, but others are also used in more general ways.

PRACTICE Match each term with its definition. Use a dictionary if you need help. Then choose the term that also has a nontechnical meaning, and write a definition for it.

1. apogee	**a.** two dates each year when day and night are of equal length
2. equinox	**b.** having a noncircular planetary orbits such as Earth's
3. diurnal	**c.** point when the moon is farthest from Earth
4. perigee	**d.** relating to the daily rotation of Earth
5. eccentric	**e.** point when the moon is closest to Earth

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Native American Values

Stereotypes have long characterized the portrayal of Native Americans in our culture. Early explorers' and settlers' lack of knowledge about Native American ways colored their written accounts, while later writers indulged in blatant "cowboys and Indians" stereotyping. Yet by reading the literature written by Native American groups, both past and present, one can move past the stereotypes to gain a clearer understanding of the Native American experience.

Writing to Synthesize

Make a list of the things you have in common with the Native Americans you've read about in this section—the things that connect us all as people. Then write one paragraph describing something that Native Americans valued in the past that many people still value today and one paragraph describing something they found objectionable with which you might also agree.

Consider

- the theme of each selection
- passages that shed light on traditional Native American values
- characters who are portrayed as "good" or "bad" and what they reveal about the culture

Extension Online

RESEARCH Historically, many university and professional sports teams have employed Native American mascots. In recent years, this practice has come under attack. With a partner, go online to **research** images of three such mascots and print them to share with the class. Also find out what routines or traditions each mascot has performed. Then, as a class, discuss why people might find such mascots offensive. As you discuss, be sure to take into account what you learned from your reading.

The Buffalo Chase with Bow (1832), George Catlin. The Granger Collection, New York.



Media Study

Changing Views of Native Americans

Film Clips on MediaSmart DVD

How do media shape PERCEPTIONS?

KEY IDEA In this unit, Native American voices from the past and present reveal their way of life and worldview. In contrast, many 20th-century films about the Old West lacked this Native American perspective, often reinforcing inaccurate **stereotypes** and creating new ones. In this lesson, you will watch three film clips that present images of Native Americans from three different time periods.

Background

How the Western Won America's fascination with the Old West began with late 19th-century dime-novel westerns. These low-priced, fast-paced stories were typically set in the frontier between the mid-1800s and the turn of the century. Alongside dime novels arose Wild West shows. These colorful, outdoor spectacles featured frontier figures, such as Buffalo Bill, Sitting Bull, and Annie Oakley, and staged reenactments of battles. Both dime novels and Wild West shows presented simplistic morality tales. To establish order and perhaps justify the taking of Native American lands and lives, the so-called good guys—cowboys and settlers—had to overcome the alleged bad guys—rampaging Indians or marauding outlaws. Thus was born a source for stereotyping that would endure in other forms.

At the start of the 20th century, as the motion picture industry evolved, the western film genre burst onto the screen. While Hollywood filmmakers glorified the frontier by shooting in spectacular locations, they recycled the simple formulas of the earlier western forms and perpetuated some of the inaccurate images.

By the mid-1900s, as TV became commonplace, westerns dominated both big and small screens. At the peak of the western's golden age, over 20 westerns were televised each week, exposing viewers to themes and images that went unquestioned. It didn't seem to matter if an Indian's costume wasn't historically accurate or if his or her language wasn't realistic. Little was said about the effects of western expansion on Native American life and culture. The Hollywood images took hold in the minds of viewers. Aware of this, filmmakers of more recent times have made deliberate efforts to bring more authentic portrayals to the screen.



Media Literacy: Images in Mass Media

The **western** is a film and TV genre that portrays the early days of the American frontier. In many TV shows and movies, particularly classic westerns, the film and TV industry depended on **stereotypes,** oversimplified or inaccurate representations of people. Stereotypes can create misconceptions, especially when there are no alternative portrayals to displace them. Use your knowledge of characterization and film techniques to help you spot these stereotypes.

STRATEGIES FOR ANALYZING FILM AND TELEVISION STEREOTYPES

A Character's Appearance

Look for how actors are costumed and how make-up is applied. Keep in mind that most often, little historical research was done to present Native Americans accurately. Costumes and language were often a mix of different tribes.



A Character's Dialogue

Focus on how characters speak. Which characters speak dialogue in complete sentences? Which speak in simple words or phrases? Stereotypical characters are usually depicted as being somehow outside of the mainstream culture and as holding a different set of values.



A Character's Actions

Ask yourself: Do characters behave according to a stereotype? Are the actions more negative than positive? Notice how **lighting** and **music** reinforce these impressions. How does the director film the actions? Be aware of camera placement.

- **Low-angle shots** position the camera to look up at an object or a person. Such shots convey an imposing or powerful presence.
- **High-angle shots** position the camera to look down, often conveying helplessness.



Other Characters' Responses to the Character

Notice how other characters react to the individual. Do **close-up shots** reveal expressions of tolerance, condescension, or superiority? In what ways do the dialogue and the acting convey how the character is regarded?



MediaSmart DVD

- **Film 1:** *Stagecoach*
- **Director:** John Ford
- **Genre:** Movie Western
- **Running Time:** 2 minutes

- **Film 2:** *The Lone Ranger*
- **Genre:** TV Western
- **Running Time:** 2 minutes

- **Film 3:** *Smoke Signals*
- **Director:** Chris Eyre
- **Rating:** PG-13
- **Genre:** Drama
- **Running Time:** 2.5 minutes





Viewing Guide for

Changing Views of Native Americans

Watch the first two clips to explore how Native Americans were portrayed during the glory days of the western. The scene from *Stagecoach* (1939) brings two groups into direct contact. In the clip from *The Lone Ranger* TV series (1949–1957), the two main characters prepare to take action. Watch the third clip to see a more recent Native American portrayal—one that challenges the old Hollywood images. In *Smoke Signals* (1998), friends Victor and Thomas engage in lively conversation during a road trip.

To critically analyze the clips, view them more than once. Examine the portrayals, and answer these questions.

NOW VIEW

FIRST VIEWING: Comprehension

1. **Recall** In *Stagecoach,* what do the travelers do as soon as they spot the Native Americans?
2. **Summarize** Think about Victor in *Smoke Signals.* Summarize his view of the acceptable look and behavior for "Indian" males.

CLOSE VIEWING: Media Literacy

3. **Identify Film Techniques** Consider how the use of music and the **high-** and **low-angle** shots contribute to characterization in the beginning of the *Stagecoach* clip. How might the effect reinforce **stereotypes?**
4. **Analyze Stereotypes** In *The Lone Ranger* clip, the character Tonto might be considered an improvement over past portrayals of Native Americans. However, what might still be **stereotypical** about this character?
5. **Analyze Characters** Recall how Victor in *Smoke Signals* describes "real Indian" behavior. Might their portrayal be perceived as a step forward? Why or why not?
6. **Evaluate Characterization** *Smoke Signals* director Chris Eyre has said, "I'm interested in telling stories about Indians who are normal, everyday people." How effectively do the character portrayals in the scene from his film counter the stereotypes in *Stagecoach* and *The Lone Ranger?* Base your opinion on the modern-day setting in *Smoke Signals* and on the characterizations of Thomas and Victor.

Write or Discuss

Compare Portrayals What impressions of Native Americans do you get from each clip? At the time each portrayal was first presented, how might it have affected perceptions of Native Americans? Write a comparison of the three clips you've viewed. Consider:

- the portrayals of individuals or groups
- the techniques of camera position, lighting, and music
- the fact that *Smoke Signals* was written and directed by Native Americans

Produce Your Own Media

Create an Image Award Consider any films or TV shows that you think rise above the simplistic techniques of stereotyping. What character portrayals or story lines strike you as complex and true to life? How sensitively are different social groups portrayed? As a class, create a name for the award and devise basic criteria for judging the pieces. After brainstorming choices with a partner, present your nominees to the class and choose one award winner.

HERE'S HOW Follow these guidelines as you plan your presentation:

- As you brainstorm choices, ask yourself: In what aspects has this work succeeded while others have missed the mark? What impact might the choice have on viewers' perceptions over time?
- As you present each of your films or shows, explain the reasons it was nominated. The choice that meets (or exceeds) most of the criteria wins the image award.



MEDIA TOOLS

For help with devising the image award criteria, visit the **Media Center** at **ClassZone.com.**

Tech Tip

Use presentational software to show the title and attributes of each nominee.

Further Exploration

Hold a Native American Film Festival According to Native American filmmaker Bird Runningwater, "Filmmaking provides a new way to merge a strong oral tradition of storytelling with technology and, in the process, revitalize ourselves." Research Native American films and reviews. If possible, rent movies to view as a group, and then critique them in a panel discussion.

Conduct a Native American Film Study Savage warrior. Noble savage. Sage protector of the earth. One hundred years of moviemaking hasn't begun to cover the complexity and diversity of Native American cultural groups. Research westerns ranging from the 1950s to the present. What historical inaccuracies are evident? In contemporary works, have attempts to present more positive depictions fully succeeded?

Literary Analysis Workshop

Historical Narratives

If you wanted to know what life was like for someone 400 years ago, where could you get the information? History books could give you a general account, but what if you wanted to know the details of someone's daily life or what it was like to actually be at an important historical event? In American literature, there are many personal accounts that have been published and passed down through the centuries that give unique perspectives on the events of the past.

Recording the American Experience



Indian Summer, Regis François Gignoux. © Christie's Images/Corbis.

Europeans began voyages by ship to the Americas in the late 15th century and reported news of their explorations and settlement. These historical narratives of the survivors told gripping adventure stories, written down in journals and letters, of the the first Europeans' experiences of coming to America. **Historical narratives** are accounts of real-life historical experiences, written by either a person who experienced those events or someone who studied or observed them. In many cases, the narratives became important historical documents that now exist as our principal record of events. Historical narratives can be divided into two categories:

- **Primary sources** are materials written by people who were either participants in or observers of the events written about. Letters, diaries, journals, speeches, autobiographies, and interviews are all primary sources.
- **Secondary sources** are records of events written by people who were not directly involved in the events. Two typical examples of secondary sources are biographies and histories.

Bringing the Past to Life

Primary sources offer valuable insights into the thinking and culture of a given time period. Use these strategies to bring the information to life:

- Determine a document's origin.
- Try to understand the **perspective** and **motives** of the writer.
- Note **sensory details** that depict people, places, and events.
- Identify customs, values, or conditions of the **culture** or **time period.**

Álvar Núñez Cabeza de Vaca was one of many explorers who sailed to the New World after Christopher Columbus. The historical narrative *La Relación* (page 68) was Cabeza de Vaca's report to the king of Spain. Note the personal **perspective** he provides in this excerpt about one night in his crossing of the Atlantic Ocean.

> When night fell, only the navigator and I remained able to tend the barge. Two hours after dark he told me I must take over; he believed he was going to die that night.
>
> **—Álvar Núñez Cabeza de Vaca, *La Relación***

In 1620, the Puritans survived a journey across the Atlantic in the *Mayflower* and landed at Cape Cod. In 1630, William Bradford, Plymouth Colony's second governor, began writing *Of Plymouth Plantation* (page 98), a chronicle of his colony's experiences. Notice the use of **sensory details** in Bradford's description of the colony's first winter.

> The weather was very cold and it froze so hard as the spray of the sea lighting on their coats, they were as if they had been glazed.
>
> **—William Bradford, *Of Plymouth Plantation***

As the American colonies expanded from the 16th through the 18th centuries, the slave trade expanded as well. Olaudah Equiano was one of the millions of Africans captured and transported to the Americas. He survived this ordeal and published his autobiography in 1789. These lines from his autobiography describe the conditions below the decks of a slave ship and his first reaction to what he saw.

> When I looked round the ship too, and saw a large furnace of copper boiling, and a multitude of black people of every description chained together, every one of their countenances expressing dejection and sorrow, I no longer doubted of my fate.
>
> **—Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano***

THE SLAVE NARRATIVE

The **slave narrative** is an American literary genre that portrays the daily life of slaves as written by the slaves themselves after gaining their freedom. Some 6,000 slave narratives are known to exist. The Reverend Ephraim Peabody wrote in 1849 about three recently published slave narratives:

> *We place these volumes without hesitation among the most remarkable productions of the age—remarkable as being pictures of slavery by the slave, remarkable as disclosing under a new light the mixed elements of American civilization, and not less remarkable as a vivid exhibition of the force and working of the native love of freedom in the individual mind.*
>
> **–The Reverend Ephraim Peabody**

Probably the most influential example of the genre is the autobiography of Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave,* published in 1845.

Close Read

Describe what you think were the writer's motives for recording the events in the first two **primary source** examples on this page.

Close Read

Point out details that are particularly vivid. Describe how you would visualize the scene.

from La Relación

Report by Álvar Núñez Cabeza de Vaca

NOTABLE QUOTE

"Better than to exaggerate, I have lessened in all things."

FYI

Did you know that Cabeza de Vaca . . .

- recorded the only accounts of some now-extinct Native American groups?
- was the first European to cross North and South America?
- was accompanied by an enslaved African named Esteban?

Author Online

For more on Álvar Núñez Cabeza de Vaca, visit the **Literature Center** at **ClassZone.com.**



Álvar Núñez Cabeza de Vaca

c. 1490–1557

In 1536, Spanish slave hunters raiding in northern Mexico were startled by a strange sight: a Spaniard "strangely dressed and in company with Indians." Long given up for dead, Álvar Núñez Cabeza de Vaca had survived one of the most disastrous expeditions in the history of the Spanish conquest to become the first European to cross North America.

Conquering Hero Cabeza de Vaca came from a family of Spanish *conquistadors,* or conquerors. He had been a soldier for nearly 20 years when, in 1527, he joined an expedition to Spanish North America. Appointed by the king of Spain, he became treasurer and second in command, assigned the task of colonizing the territory north and east of the Gulf of Mexico.

Disaster Strikes Led by Pánfilo de Narváez, the expedition sailed with five ships and 600 men. Two ships were lost in a hurricane; 200 men drowned or deserted. After landing in Tampa Bay, Narváez sent his ships north and ordered 300 men to march to New Spain (present-day Mexico), which he guessed to be a few weeks away. Months later, the ships were gone and the desperate landing party was eating its horses to survive. Using horsehide and nails made from melted armor, they built five barges and sailed along the Gulf Coast from Florida to Texas, hoping to reach Spanish settlements in northern Mexico. Two barges and 80 men washed up on or near Galveston Island. Ultimately, only Cabeza de Vaca and three other men survived.

Cabeza de Vaca survived by adapting to his new surroundings. For six years, he lived with dozens of Native American groups in various roles—as a captive, a trader, and a well-known healer. In 1534, the four survivors escaped, setting out across the desert in search of New Spain. In 1536, they finally reached their goal. A year later, Cabeza de Vaca returned to Spain, where he wrote his account of the expedition, *La Relación* (The Account), as a report to the king.

Conqueror No More The king rewarded Cabeza de Vaca by appointing him governor of a South American colony, where his humane treatment of Native Americans may have cost him his job. By 1545, he had been ousted from his position and convicted on a corruption charge in Spain. Exiled to Africa, Cabeza de Vaca was eventually pardoned. In 1552, he returned to Spain to end his days as a judge.

LITERARY ANALYSIS: HISTORICAL CONTEXT

When you read historical works, you may notice statements that seem strange or even offensive. These remarks might be a reflection of the work's **historical context**—the ideas and details from the author's time that influence the written work.

It was amazing to see these wild, untaught savages howling like brutes in compassion for us.

The author's statement reflects views about Indians that most people of his time shared. To familiarize yourself with the historical context of *La Relación*, read the author biography on page 68 and the background information on page 70. Then, as you read the work, note details that reflect this context.

READING STRATEGY: READING A PRIMARY SOURCE

Unlike a history book, *La Relación* is an eyewitness report of events. Such **primary sources** give us special insight into historical events. When using these sources, consider

- the intended audience
- the author's role in events
- where and when the document was written

As you read, complete a chart like the one shown. Consult the author biography and background information as needed.

Questions	Answers
What do I know about the author and his times?	
What details tell me about life in 16th-century North America?	
What is the relationship between the author and his audience?	
What is the author's role in the events he describes?	

VOCABULARY IN CONTEXT

The following words help bring this explorer's account to life. Choose a synonym for each word from the numbered terms.

WORD LIST

cauterize	ingratiate	locomotion
embody	inundate	tarry

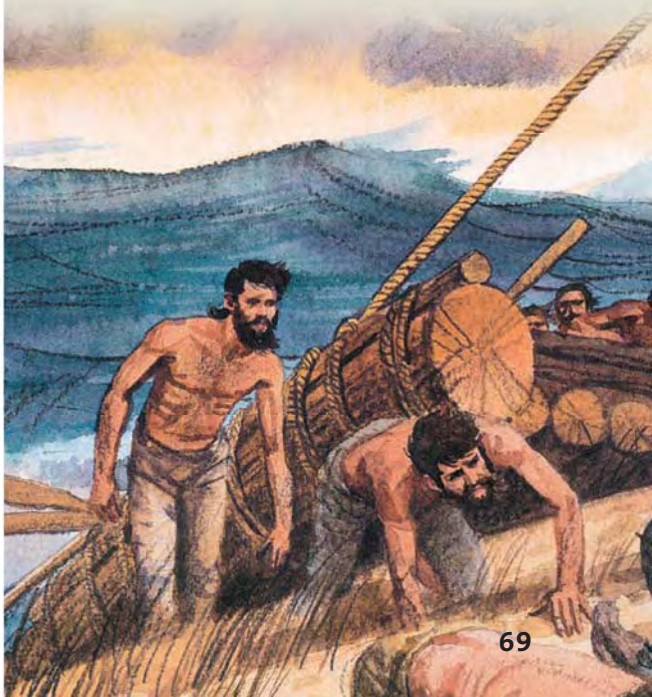
1. movement
2. personify
3. burn
4. seek favor
5. flood
6. delay

Explore the Key Idea

What's the STORY *behind the* GLORY?

KEY IDEA Dreams of wealth, glory, and conquest lured adventurers to the Americas, but few were prepared for the harsh reality that awaited them. For every hero who claimed a fortune, there were hundreds of others who died trying. Often, the greatest prize of all was living to tell the tale. What enabled some to **survive** while others failed?

DISCUSS In a small group, share stories you've read or heard that describe a person's struggle to survive in desperate circumstances, such as a shipwreck, war, or a natural disaster. Then make a list of traits that those people or characters exhibit. Decide what qualities seem essential in a survivor.



La Relación

Álvar Núñez Cabeza de Vaca

BACKGROUND In the 1500s, Spanish conquistadors took to the seas to claim new land for Spain. Seeking gold and silver, they explored unfamiliar territory and encountered Native American cultures they did not understand. By the time Cabeza de Vaca sailed, Spaniards had conquered the Aztecs of Mexico and the Inca of Peru, two of the most advanced civilizations in the Americas. Millions of Native Americans would die in this often brutal cultural encounter. In *La Relación,* Cabeza de Vaca finds himself unexpectedly at the mercy of the people he came to conquer.

At this point in the account, Narváez's barge has abandoned the rest, and Cabeza de Vaca's barge has joined one commanded by two other officers. The next three chapters describe the shipwreck of Cabeza de Vaca's barge on Galveston Island and the crew's encounter with the Karankawa Indians who lived there.

ANALYZE VISUALS
What **details** in the image convey the desperate situation of the shipwrecked men?

A Sinking and a Landing

Our two barges continued in company for four days, each man eating a ration of half a handful of raw corn a day. Then the other barge was lost in a storm. Nothing but God's great mercy kept us from going down, too.

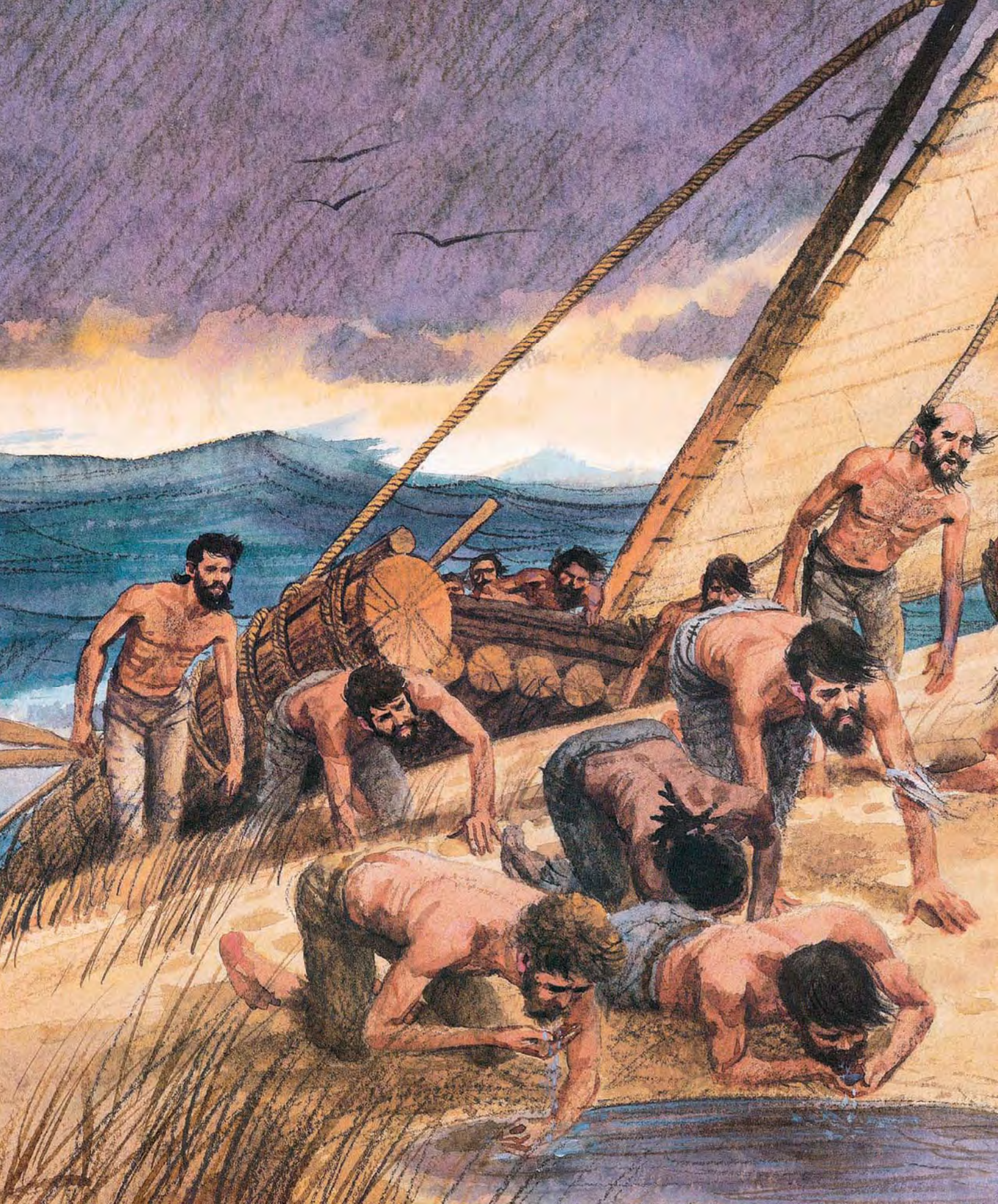
It was winter and bitterly cold, and we had suffered hunger and the heavy beating of the waves for many days. Next day, the men began to collapse. By sunset, all in my barge had fallen over on one another, close to death. Few were any longer conscious. Not five could stand. When night fell, only the navigator and I remained able to tend the barge. Two hours after dark he told me I must take over; he believed he was going to die that night. A

So I took the tiller. After midnight I moved over to see if he were dead. He said no, in fact was better, and would steer till daylight. In that hour I would have welcomed death rather than see so many around me in such a condition. When I had returned the helm to the navigator, I lay down to rest—but without much rest, for nothing was farther from my mind than sleep.

Near dawn I seemed to hear breakers resounding; the coast lying low, they roared louder. Surprised at this, I called to the navigator, who said he thought we

A PRIMARY SOURCE
Describe the **tone** of lines 4–9. In what ways might the author's choice of tone be influenced by his intended **audience?**

Illustration by Tom McNeely.



were coming close to land. We sounded and found ourselves in seven fathoms.[1] The navigator felt we should stay clear of the shore till daylight; so I took an oar and pulled it on the shore side, wheeling the stern to seaward about a league[2] out.

As we drifted into shore, a wave caught us and heaved the barge a horseshoe-throw [about 42 feet] out of the water. The jolt when it hit brought the dead-looking men to. Seeing land at hand, they crawled through the surf to some rocks. Here we made a fire and parched some of our corn. We also found rain water. The men began to regain their senses, their **locomotion,** and their hope.

This day of our landing was November 6.

locomotion (lō′kə-mō′shən) *n.* the power to move from place to place

What Befell Oviedo with the Indians

After we ate, I ordered Lope de Oviedo, our strongest man, to climb one of the trees not far off and ascertain the lay of the land. He complied and found out from the treetop that we were on an island. [This was Galveston Island.] He also said that the ground looked as if cattle had trampled it and therefore that this must be a country of Christians. B

B HISTORICAL CONTEXT In the 1500s, "Christians" was used as a synonym for Europeans. What does this suggest about how the Spaniards saw the world?

I sent him back for a closer look, to see if he could find any worn trails, but warned him not to risk going too far. He went and came upon a path which he followed for half a league to some empty huts. The Indians were gone to shoal-flats[3] [to dig roots]. He took an earthen pot, a little dog, and a few mullets[4] and started back.

We had begun to worry what might have happened to him, so I detailed another two men to check. They met him shortly and saw three Indians with bows and arrows following him. The Indians were calling to him and he was gesturing them to keep coming. When he reached us, the Indians held back and sat down on the shore.

Half an hour later a hundred bowmen reinforced the first three individuals. Whatever their stature, they looked like giants to us in our fright. We could not hope to defend ourselves; not half a dozen of us could even stand up.

The Inspector [Solís] and I walked out and greeted them. They advanced, and we did our best to placate and **ingratiate.** We gave them beads and bells, and each one of them gave us an arrow in pledge of friendship. They told us by signs that they would return at sunrise and bring food, having none then.

ingratiate (ĭn-grā′shē-āt′) *v.* to gain another's favor by deliberate effort

The Indians' Hospitality Before and After a New Calamity

As the sun rose next morning, the Indians appeared as they promised, bringing an abundance of fish and of certain roots which taste like nuts, some bigger than walnuts, some smaller, mostly grubbed from the water with great labor.

That evening they came again with more fish and roots and brought their women and children to look at us. They thought themselves rich with the little bells and beads we gave them, and they repeated their visits on other days.

---

1. **We sounded . . . fathoms:** We measured the depth of the water and found it to be about 42 feet. (A fathom is equal to 6 feet, or 1.83 meters.)
2. **league:** a unit of distance; Cabeza de Vaca probably used the Spanish league, equal to 3.1 miles (5 kilometers).
3. **shoal-flats:** stretches of level ground under shallow water.
4. **mullets:** certain edible fish.

Being provided with what we needed, we thought to embark again. It was a struggle to dig our barge out of the sand it had sunk in, and another struggle to launch her. For the work in the water while launching, we stripped and stowed our clothes in the craft.

Quickly clambering in and grabbing our oars, we had rowed two crossbow shots from shore when a wave **inundated** us. Being naked and the cold intense, we let our oars go. The next big wave capsized the barge. The Inspector and two others held fast, but that only carried them more certainly underneath, where they drowned.

inundate (ĭn′ŭn-dāt′) *v.* to cover with water; to overwhelm

A single roll of the sea tossed the rest of the men into the rushing surf and back onto shore half-drowned.

We lost only those the barge took down; but the survivors escaped as naked as they were born, with the loss of everything we had. That was not much, but valuable to us in that bitter November cold, our bodies so emaciated we could easily count every bone and looked the very picture of death. I can say for myself that from the month of May I had eaten nothing but corn, and that sometimes raw. I never could bring myself to eat any of the horse-meat at the time our beasts were slaughtered; and fish I did not taste ten times. On top of everything else, a cruel north wind commenced to complete our killing. C

C PRIMARY SOURCE
Reread lines 68–71. What does the author's reponse to his current situation tell you about his usual diet?

The Lord willed that we should find embers while searching the remnants of our former fire. We found more wood and soon had big fires raging. Before them, with flowing tears, we prayed for mercy and pardon, each filled with pity not only for himself but for all his wretched fellows.

At sunset the Indians, not knowing we had gone, came again with food. When they saw us looking so strangely different, they turned back in alarm. I went after them calling, and they returned, though frightened. I explained to them by signs that our barge had sunk and three of our number drowned. They could see at their feet two of the dead men who had washed ashore. They could also see that the rest of us were not far from joining these two.

The Indians, understanding our full plight, sat down and lamented for half an hour so loudly they could have been heard a long way off. It was amazing to see these wild, untaught savages howling like brutes in compassion for us. It intensified my own grief at our calamity and had the same effect on the other victims.

When the cries died down, I conferred with the Christians about asking the Indians to take us to their homes. Some of our number who had been to New Spain warned that the Indians would sacrifice us to their idols.[5] But death being surer and nearer if we stayed where we were, I went ahead and beseeched the Indians. They were delighted. They told us to **tarry** a little while, then they would do as we wished.

tarry (tăr′ē) *v.* to delay

Presently thirty of them gathered loads of wood and disappeared to their huts, which were a long walk away; while we waited with the remainder until near nightfall. Then, supporting us under our arms, they hurried us from one

5. **New Spain . . . their idols:** New Spain included what is now the southwest United States, Mexico, Central America north of Panama, and some West Indian islands. In Mexico, conquistadors had encountered Aztecs who practiced human sacrifice.

to another of the four big fires they had built along the path. At each fire, when we regained a little warmth and strength, they took us on so swiftly our feet hardly touched ground. D

Thus we made their village, where we saw they had erected a hut for us with many fires inside. An hour later they began a dance celebration that lasted all night. For us there was no joy, feasting, or sleep, as we waited the hour they should make us victims.

In the morning, when they brought us fish and roots and acted in every way hospitably, we felt reassured and somewhat lost our anxiety of the sacrificial knife.

Cabeza de Vaca learned that men from one of the other barges had also landed on the island, bringing the number of Europeans there to about 90. In a matter of weeks, all but 16 of them died of disease, which spread to the Karankawas and killed half of them as well. Some of the Karankawas wanted to put the remaining Europeans to death but were dissuaded by Cabeza de Vaca's host. Cabeza de Vaca and his men were later forced to act as healers.

How We Became Medicine-Men

The islanders wanted to make physicians of us without examination or a review of diplomas. Their method of cure is to blow on the sick, the breath and the laying-on of hands supposedly casting out the infirmity. They insisted we should do this too and be of some use to them. We scoffed at their cures and at the idea we knew how to heal. But they withheld food from us until we complied. An Indian told me I knew not whereof I spoke in saying their methods had no effect. Stones and other things growing about in the fields, he said, had a virtue whereby passing a pebble along the stomach could take away pain and heal; surely extraordinary men like us **embodied** such powers over nature. Hunger forced us to obey, but disclaiming any responsibility for our failure or success.

An Indian, falling sick, would send for a medicine-man, who would apply his cure. The patient would then give the medicine-man all he had and seek more from his relatives to give. The medicine-man makes incisions over the point of the pain, sucks the wound, and **cauterizes** it. This remedy enjoys high repute among the Indians. I have, as a matter of fact, tried it on myself with good results. The medicine-men blow on the spot they have treated, as a finishing touch, and the patient regards himself relieved.

Our method, however, was to bless the sick, breathe upon them, recite a *Pater noster* and *Ave Maria*,[6] and pray earnestly to God our Lord for their recovery. When we concluded with the sign of the cross, He willed that our patients should directly spread the news that they had been restored to health. E

In consequence, the Indians treated us kindly. They deprived themselves of food to give to us, and presented us skins and other tokens of gratitude.

Translated by Cyclone Covey

D GRAMMAR AND STYLE
Reread lines 93–98. Note how the author uses **prepositional phrases,** such as "until near nightfall" and "along the path," to add important details about where and when events are happening.

embody (ĕm-bŏd′ē) *v.* to represent in human form

cauterize (kô′tə-rīz′) *v.* to burn or sear to destroy diseased tissue

E HISTORICAL CONTEXT
In Cabeza de Vaca's time, no one had good knowledge of what caused disease. Reread lines 105–125. In what ways did the Spanish and the Karankawas have similiar ideas about healing?

6. ***Pater noster*** (pā′tər nŏs′tər) **and *Ave Maria*** (ä′vā mə-rē′ə): the Lord's Prayer ("Our Father") and the Hail Mary, named for the prayers' opening words in Latin.

Comprehension

1. **Summarize** What was life like for the Spaniards on the barges?
2. **Recall** What happened to Cabeza de Vaca's men when they tried to leave Galveston Island?
3. **Clarify** Why did the Karankawas enlist the Spaniards as healers?

Literary Analysis

4. **Make Inferences** Based on the events and reactions Cabeza de Vaca describes, what appears to be the Karankawas' view of the Spaniards? Cite details to support your answer.
5. **Examine Character Traits** What qualities of a **survivor** does Cabeza de Vaca demonstrate in each situation?
   - approaching Galveston Island (lines 10–17)
   - meeting the Karankawas (lines 41–46)
   - asking the Karankawas for help (lines 89–91)
   - adopting a new healing practice (lines 118–119)
6. **Evaluate a Primary Source** Review the information you collected about *La Relación* as you read. In what ways would you consider this account a valuable and reliable source of information? What are its shortcomings? Explain your conclusions.
7. **Make Generalizations About Historical Context** To understand the historical context of a work, you need to consult sources outside of the work for information. Identify three passages from *La Relación* that reflect ideas, values, or events from the author's time. Then, using the footnotes to the text and the background information on page 70 as sources, explain the historical context of each example. Based on your results, what generalizations can you make about 16th-century Spanish perspectives? Create a chart to organize your notes.

Examples from Text	Information from Other Sources
•	•
•	•
•	•
Generalizations About Historical Context	
•	
•	
•	

Literary Criticism

8. **Biographical Context** Later in life, Cabeza de Vaca spoke out against the enslavement of Native Americans. How might his experiences as a captive, trader, and healer among the Karankawas and other groups have influenced his position? Explain your answer, citing evidence from the text.

Vocabulary in Context

WORD LIST
cauterize
embody
ingratiate
inundate
locomotion
tarry

VOCABULARY PRACTICE

Choose the word that is not related in meaning to the other words.

1. (a) transit, (b) locomotion, (c) movement, (d) connection
2. (a) inane, (b) incompetent, (c) ingratiate, (d) inept
3. (a) deluge, (b) inundate, (c) wind, (d) overwhelm
4. (a) cauterize, (b) sear, (c) singe, (d) weep
5. (a) obtain, (b) dawdle, (c) tarry, (d) linger
6. (a) embody, (b) personify, (c) actualize, (d) construct

VOCABULARY IN WRITING

How do you suppose Cabeza de Vaca's men looked to the Karankawas when they first met? Write a brief description of the crew from the Karankawas' point of view. Include two or more vocabulary words. You could start like this.

EXAMPLE SENTENCE

The strangers on shore seemed to ***embody*** *pure misery.*

VOCABULARY STRATEGY: ETYMOLOGIES

The **etymology** of a word, or its origin and history, can provide insight into the word's meaning. Information about a word's etymology will often appear near the beginning or end of a dictionary entry, as in the following example:

> **cau•ter•ize** (kô′tə-rīz′) *tr.v.* **-ized, -iz•ing, -iz•es** **1.** To burn or sear with a cautery. **2.** To deaden, as to feelings or moral scruples. [Middle English *cauterizen,* from Late Latin *cautērizāre,* to cauterize, brand, from Latin *cautērium,* cautery.] —**cau•ter•i•za•tion** (-tər-ĭ-zā′shən) *n.*

PRACTICE Use a dictionary to answer these questions.

1. From what language did *oratorio* enter English?
2. From which Greek word is *cynosure* derived? What is the word's current meaning?
3. What is the origin of the word *malaprop?*
4. Through which languages can the history of *querulous* be traced?

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT

EXPLORER'S ACCOUNT Explorers often keep journals to record their experiences. These accounts—from the historical writings of Lewis and Clark to the reports of a modern astronaut—describe what the explorers see, when events on their journey occur, and how the writers are changed by their experiences.

Write a **two-to-four-paragraph journal entry** to describe an interesting moment in an exploration. Your journey can be real or fictional, physical or mental—a trip to a new town or a new galaxy, a trek across the desert or the race to a new invention. Be sure to share your reactions to it.

SELF-CHECK

A successful journal entry will . . .

- be written in the first person, using the pronouns *I* and *me*
- clearly recount a specific event or moment in the writer's exploration
- vividly describe the surroundings, people, or events influencing the moment
- reveal the writer's reactions to the experience or event

GRAMMAR AND STYLE

ADD NECESSARY DETAILS Review the **Grammar and Style** note on page 74. Cabeza de Vaca uses numerous details throughout his account to help readers visualize his amazing journey. **Prepositional phrases** include details about what happens, as well as where, when, and how. Read this example from *La Relación:*

> *A single roll of the sea tossed the rest of the men into the rushing surf and back onto shore half-drowned.* (lines 63–64)

PRACTICE Rewrite each sentence, adding prepositional phrases that modify the boldfaced words. Follow the directions in parentheses. An example has been done for you.

EXAMPLE

The barges, filled with half-starved men, **drifted** for days. (Tell where they drifted.)

The barges, filled with half-starved men, drifted on the stormy seas for days.

1. They told us they **would return** and bring us food. (Tell when they will return.)
2. We **traveled** through the woods to the **village.** (Add two phrases. Tell how long they traveled and where the village was located.)
3. We waited anxiously for **news.** (Tell what kind of news was expected.)

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

from The Interesting Narrative of the Life of Olaudah Equiano

Slave Narrative by Olaudah Equiano

NOTABLE QUOTE

"Every new thing that I observed I treasured up in my memory."

FYI

Did you know that Olaudah Equiano . . .

- was a best-selling author in Britain?
- owned slaves in Central America?
- married an English woman and raised two daughters?
- died a wealthy man?

Author Online

For more on Olaudah Equiano, visit the **Literature Center** at **ClassZone.com.**



Olaudah Equiano

c. 1745–1797

Soldier, sailor, North Pole explorer—Olaudah Equiano led a remarkable life by the standards of any age. Writing as a former slave in the 1700s, Equiano left powerful testimony on the brutality of enslavement that became the model for a new genre, the slave narrative.

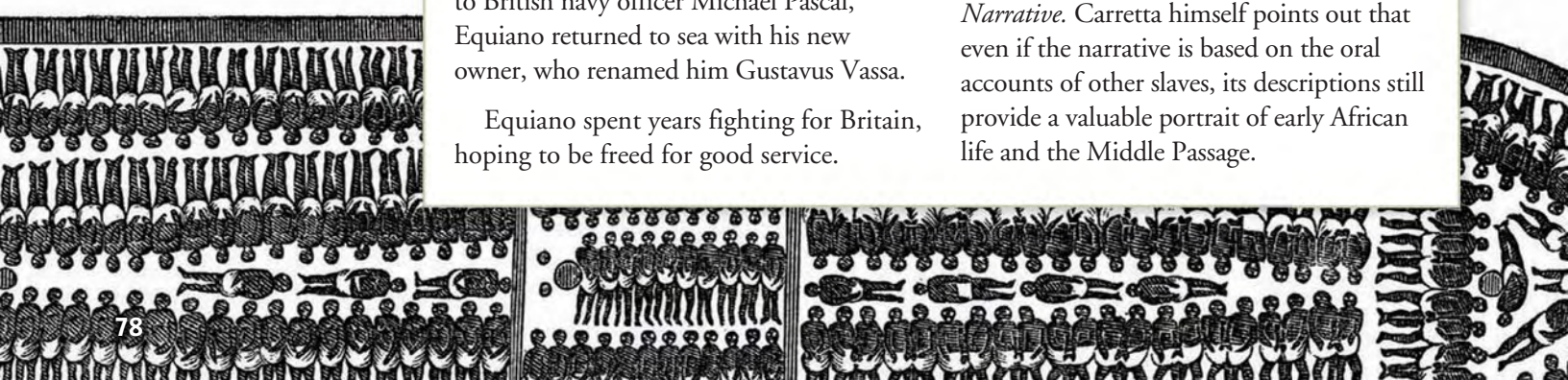
Ocean Crossings According to his autobiography, Equiano was born a chief's son in the Ibo (or Igbo) culture of present-day Nigeria. When he was 11, he was captured and sold as a slave to a series of African masters before making the miserable journey to the Americas known as the Middle Passage. Sold in the West Indies to British navy officer Michael Pascal, Equiano returned to sea with his new owner, who renamed him Gustavus Vassa.

Equiano spent years fighting for Britain, hoping to be freed for good service. Instead, in 1762 he was sold again, to Quaker merchant Robert King, who trained him in business. In 1766, after 21 years as a slave, Equiano bought back his freedom, moved to London, and promptly launched his business career. But by 1773, he was at sea again, first on an expedition to find a northwest passage, and later traveling to Central America and Turkey.

Turning Points In the late 1770s, Equiano returned to London where he got involved in antislavery efforts and converted to Christianity. In 1789, as public debate over abolishing the slave trade began in Britain, Equiano wrote, self-published, and promoted his narrative. Equiano's life story exposed the cruelty of the slave trade and made him an important public figure. He died in 1797, just ten years before Britain abolished the slave trade.

Historians Look More Closely Equiano's narrative includes a wealth of specific details, most of which check out against other sources. But, in 1999, English professor Vincent Carretta uncovered two documents that suggested Equiano was not born in Africa: his baptismal record from England and a ship's passenger list, both of which identify Equiano's birthplace as South Carolina. Historians continue to debate the evidence and how, if at all, it changes the value of *The Interesting Narrative.* Carretta himself points out that even if the narrative is based on the oral accounts of other slaves, its descriptions still provide a valuable portrait of early African life and the Middle Passage.

Diagram of the cargo hold of a fully loaded slave ship



LITERARY ANALYSIS: SLAVE NARRATIVE

Few of us can imagine what slavery was really like. **Slave narratives,** the life stories of people who survived slavery, help us understand the grim realities of this experience.

Olaudah Equiano wrote *The Interesting Narrative* at a time when many Africans remembered their lives before enslavement. Like other 18th-century slave narratives, his work

- portrays the culture shock of a newly captured African
- focuses criticism on slave traders, not slave owners
- includes religious and moral appeals against slavery

As you read, note how the author develops these topics.

READING SKILL: ANALYZE DETAILS

Equiano's readers had little contact with slavery. He chose powerful **descriptive details** to bring the experience to life.

The closeness of the place, and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocated us.

To reach his readers, Equiano uses

- **sensory details,** ones that appeal to the five senses
- descriptions of his own reactions
- **anecdotes,** brief stories that support his points

As you read, use a chart like the one shown to record effective examples of each kind of detail.

Sensory Details	Reactions	Anecdotes

VOCABULARY IN CONTEXT

Equiano used the following words in his argument against slavery. Restate each phrase, using a different word or words for the boldfaced term.

1. **copious** amounts of rain, causing a flood
2. the **nominal** boss, but with no real authority
3. her **countenance** betraying her fear
4. cruel rulers acting without worry or **scruple**
5. to our **consternation,** revealed all our plans
6. deadly effects of **pestilential** beetles

Explore the Key Idea

What does it mean to be a SLAVE?

KEY IDEA From the 1500s to the 1800s, millions of Africans were enslaved to work in the Americas. Their experiences have been documented in books and portrayed in films. What do you know about the realities of **slavery?**

TEST YOURSELF Decide whether each statement is true or false. Think about the facts or impressions that helped you choose your answer.

SLAVERY: *Fact or Fiction*

1. Slavery was a common practice in Africa.
   ☐ TRUE ○ FALSE
2. No Africans participated willingly in the slave trade.
   ☐ TRUE ○ FALSE
3. Most enslaved Africans were brought to North America.
   ☐ TRUE ○ FALSE
4. Captured Africans were packed like cargo into slave ships.
   ☐ TRUE ○ FALSE
5. Slave traders typically sold families as a single group.
   ☐ TRUE ○ FALSE

The Interesting Narrative of the Life of Olaudah Equiano

Olaudah Equiano

BACKGROUND As European colonies in the Americas expanded, so did the slave trade. Slaves were captured in Africa, then taken by ship to the West Indies—a journey called the Middle Passage. For two months, Africans lay tightly chained in storage compartments with hardly enough air to breathe. Millions died from bad food, harsh treatment, disease, and despair. Olaudah Equiano is one of the few to describe this horrific journey.

When Olaudah Equiano was 11 years old, he and his sister were kidnapped while the adults in his village were working in the fields. After being forced to travel for several days, Equiano and his sister were separated. For the next six or seven months, Equiano was sold several times to African masters in different countries. He was eventually taken to the west coast of Africa and carried aboard a slave ship bound for the West Indies.

ANALYZE VISUALS
Describe the mood of this painting. What does the image reveal about the conditions on board a slave ship?

The first object which saluted my eyes when I arrived on the coast, was the sea, and a slave ship, which was then riding at anchor, and waiting for its cargo. These filled me with astonishment, which was soon converted into terror, when I was carried on board. I was immediately handled, and tossed up to see if I were sound, by some of the crew; and I was now persuaded that I had gotten into a world of bad spirits, and that they were going to kill me. Their complexions, too, differing so much from ours, their long hair, and the language they spoke (which was very different from any I had ever heard), united to confirm me in this belief. A Indeed, such were the horrors of my views and fears at the moment, that, if ten thousand worlds had been my own, I would have freely parted with them all to

A SLAVE NARRATIVE
Note Equiano's use of **first-person point of view** in lines 1–8. In what ways might this description be startling to Equiano's mostly European audience?

Detail of *The Slave Ship* (1956), Robert Riggs. N.A. Courtesy of Les Mansfield, Cincinnati, Ohio.



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text in the textbook.

B

B PLOT AND CHARACTER
Why was the narrator disappointed in her mother?

C GRAMMAR AND STYLE
Reread lines 57–61. Alvarez uses **modifiers** such as *poignantly, warm*, *soft*, and *secret* to convey the special atmosphere that surrounds the narrator as she writes.

1. ***perpetuum mobile*** (pĕr-pĕt′o͞o-əm mō′bĭ-lĕ) *Latin:* perpetual motion (operating continuously without a sustained input of energy).
2. **Bellevue** (bĕl′vyo͞o′): a large hospital in New York City, with a well-known psychiatric ward.

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for electronic use.
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text in the textbook.

disclaimer
(dĭs-klā′mər) *n.* a
denial of responsibility
or knowledge

3. **Thomas Edison Mami . . . Benjamin Franklin Mom:** Edison and Franklin were celebrated inventors.
4. **Bear Mountain:** a state park not far from New York City.

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for electronic use.
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text in the textbook.

D MAKE INFERENCES
What **internal conflict** does the narrator's father struggle with? Use details to support your answer.

5. **micks . . . spics:** derogatory terms for people of Irish descent and people of Hispanic descent, respectively.
6. **Centro Medico** (sĕn'trô mĕ'dē-kô): medical center.

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text in the textbook.

La Mère de l'artiste ["The artist's mother"] (1889), Paul Gauguin. Oil on canvas. Staatsgalerie, Stuttgart. © Staatsgalerie, Stuttgart.

inhospitable
(ĭn-hŏs′pĭ-tə-bəl) ***adj.*** not welcoming; hostile

noncommittal
(nŏn′kə-mĭt′l) ***adj.*** not committing oneself; not revealing what one thinks

E CLARIFY
Reread lines 185–190. The correct proverb is "Necessity is the mother of invention." Note that the title of the story is taken from the mother's misquotation.

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F PLOT AND CHARACTER
Why do you think the experience of reading Whitman finally freed the narrator to write her speech?

7. **"Four score and once upon a time ago":** Mami is misquoting President Abraham Lincoln's Gettysburg Address, which begins "Four score and seven years ago, . . ."
8. **"I celebrate . . . destroy the teacher":** lines from the long poem "Song of Myself," by the American poet Walt Whitman (1819–1892).

G MAKE INFERENCES
How has the mother changed since coming to the United States? Cite evidence.

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Pedro Mañach (1901), Pablo Picasso. Oil on linen, 41 1/2″ × 27″; framed: 53″ × 38 7/8″ × 4″. National Gallery of Art, Washington, D.C., Chester Dale Collection. © 2004 Board of Trustees of the National Gallery of Art/2007 Estate of Pablo Picasso/Artists Rights Society (ARS), New York (1963.10.53).

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text in the textbook.

plagiarized
(plā′jə-rīzd′) *adj.* copied from someone else's writings **plagiarize** *v.*

insubordinate
(ĭn′sə-bôr′dn-ĭt) *adj.* disobedient to a superior

H MAKE INFERENCES
Reread lines 269–292. What emotions besides anger might be behind the father's action?

9. **sibyl** (sĭb′əl): a female prophet. (According to the Roman poet Virgil, the sibyl of Cumae recorded the words of her prophecies on tree leaves, which she arranged on the floor of her cave. If the wind scattered the leaves, the prophecies became unintelligible.)

ANALYZE VISUALS
This painting depicts the execution of a group of Spaniards by Napoleon's occupying army. Why do you think a painting like this might appeal to someone like Papi? Explain.

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The Third of May, 1808 (1814), Francisco de Goya y Lucientes. Oil on canvas, 266 cm × 345 cm. Museo del Prado, Madrid. Photo © Erich Lessing/Art Resource, New York.

1 PLOT AND CHARACTER
Why does the narrator's father become enraged at her?

10. **Goya** (goi'ə): a painting by the Spanish artist Francisco de Goya y Lucientes (1746–1828).

misnomer
(mĭs-nō′mər) ***n.*** an inaccurate or incorrect name

J MAKE INFERENCES
Why does the narrator's mother write the speech for her?

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text in the textbook.


COTAN
Pasquenoke
Dasamonguepeuc
Roanoac
Trinety harbor
torasck

With this lodging and diet, our extreme toil in bearing and planting palisades so strained and bruised us and our continual labor in the extremity of the heat had so weakened us, as were cause sufficient to have made us as miserable in our native country or any other place in the world.

From May to September, those that escaped lived upon sturgeon and sea crabs. Fifty in this time we buried; the rest seeing the President's projects to escape these miseries in our pinnace by flight (who all this time had neither felt want nor sickness) so moved our dead spirits as we **deposed** him and established Ratcliffe in his place (Gosnold being dead), Kendall deposed. Smith newly recovered, Martin and Ratcliffe were by his care preserved and relieved, and the most of the soldiers recovered with the skillful diligence of Master Thomas Wotton our surgeon general. B

But now was all our provision spent, the sturgeon gone, all helps abandoned, each hour expecting the fury of the savages, when God, the patron of all good endeavors, in that desperate extremity so changed the hearts of the savages that they brought such plenty of their fruits and provision as no man wanted.

The new President [Ratcliffe] and Martin, being little beloved, of weak judgment in dangers, and less **industry** in peace, committed the managing of all things abroad to Captain Smith, who, by his own example, good words, and fair promises, set some to mow, others to bind thatch, some to build houses, others to thatch them, himself always bearing the greatest task for his own share, so that in short time he provided most of them lodgings, neglecting any for himself. . . . C

A Surprise Attack

Smith, perceiving (notwithstanding their late misery) not any regarded but from hand to mouth, (the company being well recovered) caused the pinnace to be provided with things fitting to get provision for the year following, but in the **interim** he made three or four journeys and discovered the people of Chickahominy, yet what he carefully provided the rest carelessly spent.

Wingfield and Kendall, living in disgrace strengthened themselves with the sailors and other confederates to regain their former credit and authority, or at least such means aboard the pinnace (being fitted to sail as Smith had appointed for trade), to alter her course and to go for England.

Smith, unexpectedly returning, had the plot discovered to him, much trouble he had to prevent it, till with the store of saker and musket shot he forced them [to] stay or sink in the river: which action cost the life of Captain Kendall.

These brawls are so disgustful, as some will say they are better forgotten, yet all men of good judgment will conclude it were better their baseness should be manifest to the world, than the business bear the scorn and shame of their excused disorders.

19 palisades: walls made of tall, pointed wooden stakes.

24 pinnace: a small sailing ship.

depose (dĭ-pōz′) *v.* to remove from rule

B OLDER TEXTS
Reread lines 27–28. **Clarify** the pronoun referent for the word *his* in line 27. Who is responsible for healing Martin and Ratcliffe?

industry (ĭn′də-strē) *n.* hard work; diligence

37 abroad: outside the palisades.

C NARRATOR
Reread lines 35–41. Do Smith's claims sound more or less credible than they would if stated by a **first-person narrator?** Give reasons for your answer.

interim (ĭn′tər-ĭm) *n.* period in between; interval

46 Chickahominy (chĭ′kə-hä′mə-nē): a river in Virginia.

52 discovered: revealed.

53 saker: cannon shot.

55 Captain Kendall: Kendall was executed for mutiny in 1607.

57–59 it were . . . disorders: It is better to reveal the troublemakers than to have the "business" of the colony get a bad name.

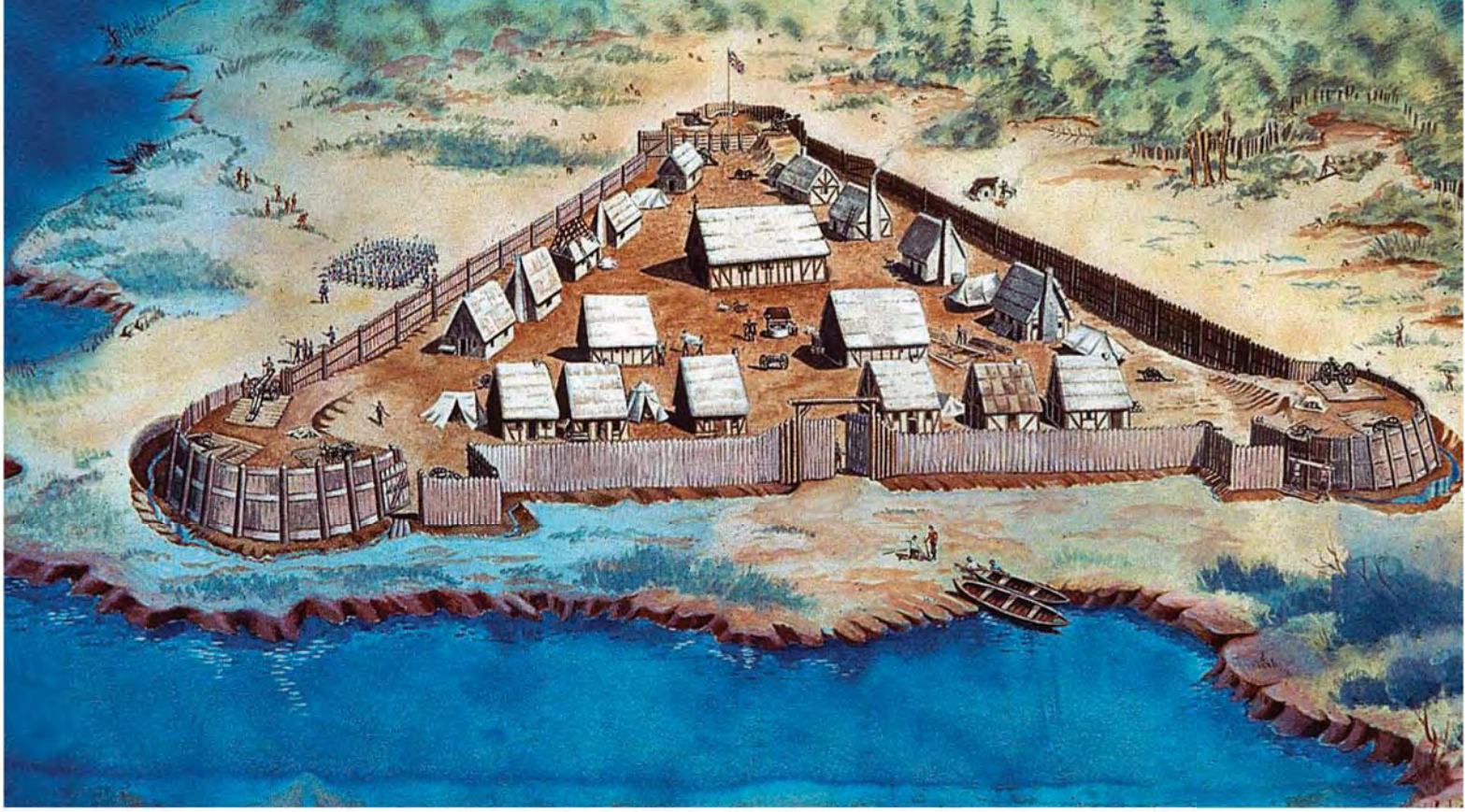


Illustration of Jamestown Fort, Virginia, about 1608. Getty Images.

The President and Captain Archer not long after intended also to have abandoned the country, which project also was curbed and suppressed by Smith.

The Spaniard never more greedily desired gold than he [Smith] victual, nor his soldiers more to abandon the country than he to keep it. But [he found] plenty of corn in the river of Chickahominy, where hundreds of savages in divers places stood with baskets expecting his coming.

And now the winter approaching, the rivers became so covered with swans, geese, ducks, and cranes that we daily feasted with good bread, Virginia peas, pumpkins, and putchamins, fish, fowl, and divers sort of wild beasts as fast as we could eat them, so that none of our tuftaffety humorists desired to go for England.

But our comedies never endured long without a tragedy, some idle exceptions being muttered against Captain Smith for not discovering the head of Chickahominy river and [he being] taxed by the Council to be too slow in so worthy an attempt. The next voyage he proceeded so far that with much labor by cutting of trees asunder he made his passage, but when his barge could pass no farther, he left her in a broad bay of danger of shot, commanding none should go ashore till his return, himself with two English and two savages went up higher in a canoe, but he was not long absent but his men went ashore, whose want of government gave both occasion and opportunity to the savages to surprise one George Cassen whom they slew and much failed not to have cut off the boat and all the rest.

60 Captain Archer: Gabriel Archer had abandoned the colony and then returned. He did not support Smith.

63 victual: food.

69 putchamins: persimmons.

70 tuftaffety humorists: unreliable lace-wearers

73 exceptions: objections.

80–82 whose want . . . the rest: the men's lack of discipline in going ashore led to the surprise attack on Cassen; only by some failure on the attackers' side did the others survive.

Smith little dreaming of that accident, being got to the marshes at the river's head twenty miles in the desert, had his two men [Robinson and Emry] slain (as is supposed) sleeping by the canoe, while himself by fowling sought them victual, who finding he was beset with 200 savages, two of them he slew, still defending himself with the aid of the savage his guide, whom he bound to his arms with his garters and used him as a buckler, yet he was shot in his thigh a little, and had many arrows that stuck in his clothes but no great hurt, till at last they took him prisoner. . . . D

84 desert: wilderness; **85–86 by fowling . . . victual:** hunted birds to find them food.

88 garters: shirtlaces; **buckler:** shield.

D NARRATOR
Reread lines 83–90. What details does the narrator include that suggest Smith is not responsible for the deaths of the two men?

At Powhatan's Court

At last they brought him to Werowocomoco, where was Powhatan, their Emperor. Here more than two hundred of those grim courtiers stood wondering at him, as [if] he had been a monster, till Powhatan and his train had put themselves in their greatest braveries. Before a fire upon a seat like a bedstead, he sat covered with a great robe made of raccoon skins and all the tails hanging by. On either hand did sit a young wench of sixteen or eighteen years and along on each side [of] the house, two rows of men and behind them as many women, with all their heads and shoulders painted red, many of their heads bedecked with the white down of birds, but every one with something, and a great chain of white beads around their necks.

94 greatest braveries: fanciest clothes.

At his entrance before the King, all the people gave a great shout. The Queen of Appomattoc was appointed to bring him water to wash his hands, and another brought him a bunch of feathers, instead of a towel, to dry them; having feasted him after their best barbarous manner they could, a long consultation was held, but the conclusion was, two great stones were brought before Powhatan; then as many as could, laid hands on him, dragged him to them, and thereon laid his head and being ready with their clubs to beat out his brains, Pocahontas, the King's dearest daughter, when no **entreaty** could prevail, got his head in her arms and laid her own upon his to save him from death, whereat the Emperor was contended he should live to make him hatchets, and her bells, beads, and copper, for they thought him as well of all occupations as themselves. For the King himself will make his own robes, shoes, bows, arrows, pots; plant, hunt, or do anything so well as the rest.

102 the Queen of Appomattoc (ăp′ə-măt′ək): the leader of the nearby village of Appomattoc.

entreaty (ĕn-trē′tē) *n.* plea

112 as well . . . themselves: The Indians thought Smith had varied skills as they did.

Two days after, Powhatan, having disguised himself in the most fearfulest manner he could, caused Captain Smith to be brought forth to a great house in the woods and there upon a mat by the fire to be left alone. Not long after, from behind a mat that divided the house, was made the most dolefulest noise he ever heard; then Powhatan more like a devil than a man, with some two hundred more as black as himself, came unto him and told him now that they were friends, and presently he should go to Jamestown to send him two great guns and a grindstone for which he would give him the country of Capahowasic and forever esteem him as his son Nantaquoud.

122–123 the country of Capahowasic (căp′ə-hou′ə-sĭk′) **. . . Nantaquoud** (nŏn′tə-kwōōd′): Powhatan would give Smith control of a nearby village and also promised to think as highly of him as he did of his own son.

So to Jamestown with twelve guides Powhatan sent him. That night they quartered in the woods, he still expecting (as he had done all this long time of his imprisonment) every hour to be put to one death or other, for all

their feasting. But almighty God (by His divine providence) had **mollified** the hearts of those stern barbarians with compassion. The next morning betimes they came to the fort, where Smith having used the savages with what kindness he could, he showed Rawhunt, Powhatan's trusty servant, two demi-culverins and a millstone to carry [to] Powhatan; they found them somewhat too heavy, but when they did see him discharge them, being loaded with stones, among the boughs of a great tree loaded with icicles, the ice and branches came so tumbling down that the poor savages ran away half dead with fear. But at last we regained some conference with them and gave them such toys and sent to Powhatan, his women, and children such presents as gave them in general full content. E

Now in Jamestown they were all combustion, the strongest preparing once more to run away with the pinnace; which, with the hazard of his life, with saker falcon and musket shot, Smith forced now the third time to stay or sink.

Some, no better than they should be, had plotted with the President the next day to have him put to death by the Levitical law, for the lives of Robinson and Emry; pretending the fault was his that had led them to their ends; but he quickly took such order with such lawyers that he laid them by the heels till he sent some of them prisoners for England.

Now every once in four or five days, Pocahontas with her attendants brought him so much provision that saved many of their lives, that else for all this had starved with hunger.

His relation of the plenty he had seen, especially at Werowocomoco, and of the state and bounty of Powhatan (which till that time was unknown), so revived their dead spirits (especially the love of Pocahontas) as all men's fear was abandoned.

Thus you may see what difficulties still crossed any good endeavor; and the good success of the business being thus oft brought to the very period of destruction; yet you see by what strange means God hath still delivered it.

mollify (mŏl′ə-fī′) *v.* to soothe; to reduce in intensity

131 demi-culverins (dĕm′ē-kŭl′vər-ĭnz): large cannons.

E OLDER TEXTS
Reread lines 128–137. **Paraphrase** this passage to clarify its meaning. What does Smith do to keep his promise to Powhatan?

143 Levitical law: According to the Book of Leviticus in the Bible, "He that killeth any man shall surely be put to death."

Comprehension

1. **Recall** Why does Ratcliffe become the leader of Jamestown?
2. **Recall** What leads to the killing of Captain Kendall?
3. **Clarify** How does Smith become Powhatan's captive?
4. **Summarize** What happens to Smith during his stay with Powhatan?

Literary Analysis

5. **Draw Conclusions About Attitudes** In each example, what conclusions can you draw about each man's idea of **leadership?**
   - Wingfield's distribution of supplies (lines 10–14)
   - Smith's criticism of the colonists (lines 42–45)
   - Smith's determination in dire circumstances (lines 63–64)
   - Powhatan's assumption about Smith's abilities (lines 111–114)
6. **Interpret Older Texts** Review the character chart you made. Consider Smith's connection to each character. What motives might have influenced Smith's portrayal of his fellow colonists? Cite details to support your answer.
7. **Make Inferences About Historical Context** Reread lines 91–102. Notice that Smith uses the terms *Emperor, King, Queen,* and *courtiers* to describe Native American tribal structures. What does this tell you about the time and place in which he lived?
8. **Examine a Historical Narrative** Smith's account of his explorations along the Chickahominy River is filled with details that suggest he is a hero. But if you read closely, he reveals that he was severely criticized for the way he performed. Reread lines 72–90, and record the coflicting information in a chart like the one shown. What accusations is Smith defending himself against?

Smith's Version	Accusations Against Him

9. **Evaluate Narrator** Consider Smith's use of **third-person point of view** as well as the **motives** that influenced his writing. Given these factors, is Smith a credible narrator? Evaluate the reliability of Smith's narrative as a source on the following topics. Give reasons for your answers.
   - daily life in Jamestown
   - Native American culture
   - Smith's own actions
   - conflicts in Jamestown

Literary Criticism

10. **Different Perspectives** If Wingfield had written a report, how might it have differed from Smith's description of these events? Cite details to support your answer.

Vocabulary in Context

WORD LIST

depose
entreaty
industry
interim
mollify

VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms or antonyms.

1. depose/appoint
2. interim/gap
3. mollify/anger
4. industry/diligence
5. entreaty/plea

VOCABULARY IN WRITING

Write a brief explanation of the animosity and hard feelings that sprang up among members of Smith's expedition. Use two or more vocabulary words in your explanation. You might begin like this.

EXAMPLE SENTENCE

Within Smith's expedition it was not uncommon to ***depose*** *a leader or blame others for one's problems.*

VOCABULARY STRATEGY: MULTIPLE MEANINGS

Many words have more than one meaning. To make sense of what you read, you need to make sure you understand which meaning a writer intends. This is particularly true with words that are used as more than one part of speech, or with words that occur in older texts. For example, the noun *industry* usually refers to a specific branch of manufacture or trade. Smith uses it to mean "dedication to a task."

PRACTICE Determine the meaning of each boldfaced word as it is used in the sentence. Refer to a dictionary if you need to.

1. Was John Smith a **contemporary** of Olaudah Equiano?
2. The **gravity** of the situation required the presence of several police officers.
3. What **accommodations** have the two leaders managed to reach?
4. The governor intends to **commute** several prisoners' sentences.
5. At this point we cannot **countenance** any more delays.
6. The hotel employees **agitated** for better working conditions.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

from Of Plymouth Plantation

Chronicle by William Bradford

NOTABLE QUOTE

"The difficulties were many, but not invincible."

FYI

Did you know that William Bradford . . .

- lost his first wife to drowning shortly after the *Mayflower* landed?
- sold one of his farms to help pay Plymouth Colony's debts?
- was elected governor of Plymouth 30 times?

Author Online

For more on William Bradford, visit the **Literature Center** at **ClassZone.com.**



William Bradford

c. 1590–1657

Long before there were holiday legends of Pilgrims and Indians, a group of English Puritans set off to create a new, pure society in the North American wilderness. Their leader was William Bradford.

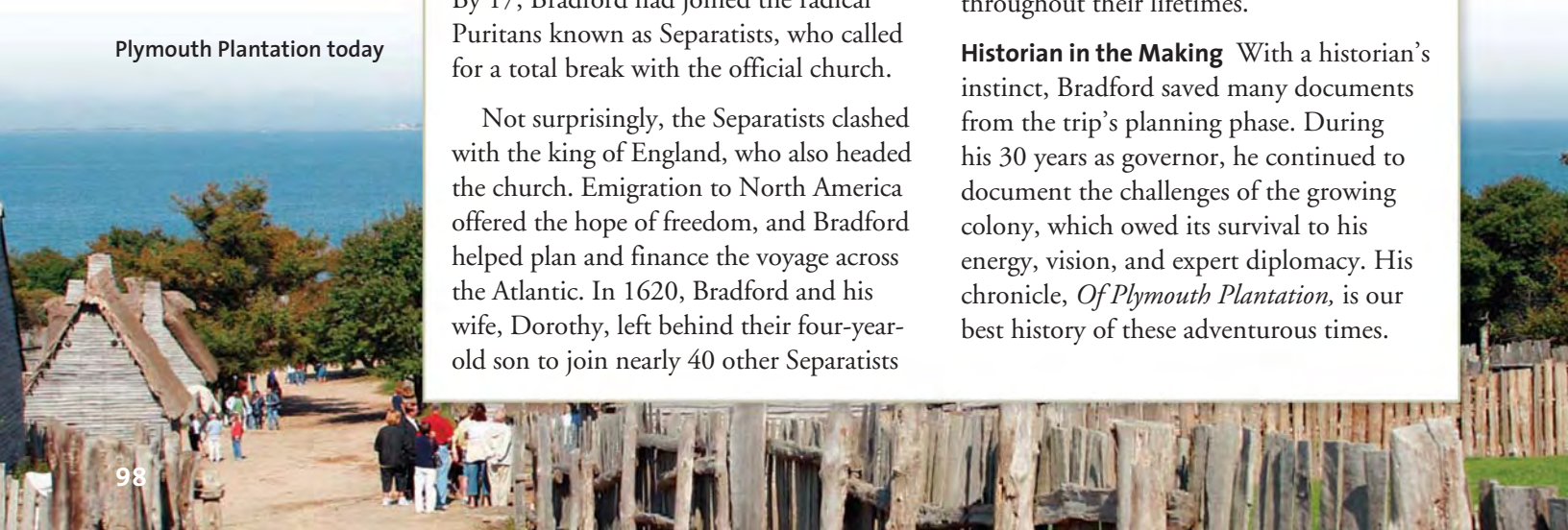
Early Rebel Born into a time of religious upheaval in England, Bradford joined the crusade for religious reform at age 12. He was inspired by the ideals of the Puritans, a Protestant religious group that wanted to purify the Church of England and create simpler, more democratic ways to worship. By 17, Bradford had joined the radical Puritans known as Separatists, who called for a total break with the official church.

Not surprisingly, the Separatists clashed with the king of England, who also headed the church. Emigration to North America offered the hope of freedom, and Bradford helped plan and finance the voyage across the Atlantic. In 1620, Bradford and his wife, Dorothy, left behind their four-year-old son to join nearly 40 other Separatists on the ship *Mayflower.* Facing the journey with typical resolve, Bradford described the group as "pilgrims," or religious wanderers, the name we use for them today.

A Natural Leader Although the Pilgrims initiated the voyage, they made up fewer than half of the ship's 102 passengers. During the long, difficult journey, disagreements broke out among the group, and Bradford took decisive action. He helped craft the Mayflower Compact, often called the first U.S. Constitution. Signed by the 41 men on board, the compact was an agreement to work together for the good of the entire group. And they kept their promise. In April 1621, when the *Mayflower* returned to England, not one colonist left Plymouth Colony—a tribute to Bradford's sound leadership.

Bradford was also effective in forging alliances with local Native American tribes such as theWampanoag (wäm′pə-nō′äg), a union of tribes led by Massasoit (măs′ə-soit′). The Wampanoag, who had lost 80 percent of their people to smallpox shortly before the Pilgrims' arrival, faced their own struggle to survive. Out of mutual need, Bradford and Massasoit created a strong alliance that lasted throughout their lifetimes.

Historian in the Making With a historian's instinct, Bradford saved many documents from the trip's planning phase. During his 30 years as governor, he continued to document the challenges of the growing colony, which owed its survival to his energy, vision, and expert diplomacy. His chronicle, *Of Plymouth Plantation,* is our best history of these adventurous times.



Plymouth Plantation today

LITERARY ANALYSIS: CULTURAL CHARACTERISTICS

Many texts, especially those about community life, reflect the **cultural characteristics** of the communities they describe, such as their shared beliefs, values, and goals. *Of Plymouth Plantation* is a record of the Pilgrims' efforts to create a model Puritan society. In it, William Bradford describes the outcome of an Indian attack.

Thus it pleased God to vanquish their enemies and give them deliverance; and by His special providence so to dispose that not any one of them were either hurt or hit. . . .

Bradford's description makes it clear that the Pilgrims see the victory as a gift from God. As you read, consider what else Bradford's descriptions and sometimes subtle word choice reveal about Puritan ideals.

READING STRATEGY: SUMMARIZE

When you **summarize,** you restate the **main ideas** and the most important **details** of what you read. This process will help you sift through Bradford's long, complex sentences for key information.

This excerpt from *Of Plymouth Plantation* has five sections. As you read each section, record

- the date or time of year events occur
- a one- or two-sentence summary of the section

Section: Their Safe Arrival at Cape Cod
Time of Year:
Summary:

VOCABULARY IN CONTEXT

The following boldfaced words help tell the story of the founding of Plymouth Colony. Use context clues to guess the meaning of each word, then write a brief definition.

1. found **solace** in the peaceful woodland setting
2. her survival was an act of **providence**
3. will **tender** her resignation in a letter
4. chose a **rendezvous** convenient for everyone
5. tried to **procure** enough food for the family
6. an illness **feigned** in order to avoid work

Explore the Key Idea

When does HARDSHIP *unite us?*

KEY IDEA Hard times can bring people together or tear them apart. For example, in a blackout after a serious storm, people could respond by sharing supplies or by stealing what they need from unprotected homes. When does facing **hardship** become a source of strength and unity rather than one of distrust and division?

DISCUSS Working with a small group, list events you know from history or from the news that imposed great hardships on a community. Compare situations that had a unifying effect with those that divided the community. Identify factors that may account for the different responses.



Of Plymouth Plantation

William Bradford

BACKGROUND By the time the Pilgrims landed at Cape Cod, the local Native American tribes had had 100 years of contact and conflict with European explorers. Squanto, who became the Pilgrims' interpreter, had learned English when he was kidnapped by an English expedition in 1605. The Nauset Indians, who attacked the Pilgrims shortly after their arrival, had survived years of skirmishes with English explorers, including a 1609 battle with John Smith of Jamestown fame. Keep these events in mind as you read Bradford's account.

Their Safe Arrival at Cape Cod

But to omit other things (that I may be brief) after long beating at sea they[1] fell with that land which is called Cape Cod; the which being made and certainly known to be it, they were not a little joyful. . . .

Being thus arrived in a good harbor, and brought safe to land, they fell upon their knees and blessed the God of Heaven who had brought them over the vast and furious ocean, and delivered them from all the perils and miseries thereof, again to set their feet on the firm and stable earth, their proper element. . . . A

But here I cannot but stay and make a pause, and stand half amazed at this poor people's present condition; and so I think will the reader, too, when he well considers the same. Being thus passed the vast ocean, and a sea of troubles before in their preparation (as may be remembered by that which went before), they had now no friends to welcome them nor inns to entertain or refresh their weatherbeaten bodies; no houses or much less towns to repair to, to seek for

ANALYZE VISUALS
Describe the landscape that awaits the travellers. What emotional response might they have had to this sight?

A **CULTURAL CHARACTERISTICS**
Reread lines 4–7. What does this paragraph reveal about the way Puritans viewed God?

1. **they:** Bradford refers to the Pilgrims in the third person, even though he is one of them.

The Landing of the Pilgrims (1803–1806), Michael Felice Corne. Tempera on canvas. Pilgrim Hall Museum. Plymouth, Massachusetts.



succor.[2] It is recorded in Scripture as a mercy to the Apostle and his shipwrecked company, that the barbarians showed them no small kindness in refreshing them,[3] but these savage barbarians, when they met with them (as after will appear) were readier to fill their sides full of arrows than otherwise. And for the season it was winter, and they that know the winters of that country know them to be sharp and violent, and subject to cruel and fierce storms, dangerous to travel to known places, much more to search an unknown coast. Besides, what could they see but a hideous and desolate wilderness, full of wild beasts and wild men—and what multitudes there might be of them they knew not. Neither could they, as it were, go up to the top of Pisgah[4] to view from this wilderness a more goodly country to feed their hopes; for which way soever they turned their eyes (save upward to the heavens) they could have little **solace** or content in respect of any outward objects. For summer being done, all things stand upon them with a weatherbeaten face, and the whole country, full of woods and thickets, represented a wild and savage hue. If they looked behind them, there was the mighty ocean which they had passed and was now as a main bar and gulf to separate them from all the civil parts of the world. . . . B

solace (sŏl′ĭs) *n.* comfort in sorrow or distress

B SUMMARIZE
Reread lines 16–30. What challenges confronted the colonists when they arrived at Cape Cod?

2. **to seek for succor:** to look for help or relief.
3. **It is . . . refreshing them:** a reference to the Biblical account of the courteous reception given to Paul ("the Apostle") and his companions by the inhabitants of Malta (Acts 27:41–28:2).
4. **Pisgah:** the mountain from whose peak Moses saw the Promised Land (Deuteronomy 34:1–4).



The First Winter of the Pilgrims in Massachusetts, 1620 (1800s). Colored engraving. The Granger Collection, New York.

The First Encounter

Being thus arrived at Cape Cod the 11th of November, and necessity calling them to look out a place for habitation (as well as the master's and mariners' importunity); they having brought a large shallop[5] with them out of England, stowed in quarters in the ship, they now got her out and set their carpenters to work to trim her up; but being much bruised and shattered in the ship with foul weather, they saw she would be long in mending. Whereupon a few of them **tendered** themselves to go by land and discover those nearest places, whilst the shallop was in mending; . . .

tender (tĕn′dər) *v.* to offer formally

After this, the shallop being got ready, they set out again for the better discovery of this place, and the master of the ship desired to go himself. So there went some thirty men but found it to be no harbor for ships but only for boats. There was also found two of their [the Indians'] houses covered with mats, and sundry of their implements in them, but the people were run away and could not be seen. Also there was found more of their corn and of their beans of various colors; the corn and beans they [the English] brought away, purposing to give them [the Indians] full satisfaction when they should meet with any of them as, about some six months afterward they did, to their good content.[6]

And here is to be noted a special **providence** of God, and a great mercy to this poor people, that here they got seed to plant them corn the next year, or else they might have starved, for they had none nor any likelihood to get any till the season had been past, as the sequel did manifest.[7] Neither is it likely they had had this, if the first voyage had not been made, for the ground was now all covered with snow and hard frozen; but the Lord is never wanting unto His in their greatest needs; let His holy name have all the praise. C

providence (prŏv′ĭ-dəns) *n.* an instance of divine care

C **CULTURAL CHARACTERISTICS**
Reread lines 48–54. What belief helps Bradford justify taking the corn?

The month of November being spent in these affairs, and much foul weather falling in, the 6th of December they sent out their shallop again with ten of their principal men and some seamen, upon further discovery, intending to circulate that deep bay of Cape Cod. The weather was very cold and it froze so hard as the spray of the sea lighting on their coats, they were as if they had been glazed. . . . [The next night they landed and] made them a barricado[8] as usually they did every night, with logs, stakes, and thick pine boughs, the height of a man, leaving it open to leeward,[9] partly to shelter them from the cold and wind (making their fire in the middle and lying round about it) and partly to defend them from any sudden assaults of the savages, if they should surround them; so being very weary, they betook them to rest. But about midnight they heard a hideous and great cry, and their sentinel called "Arm! arm!" So they bestirred them and stood to their arms and shot off a couple of muskets, and then the noise

5. **shallop** (shăl′əp): an open boat usually used in shallow waters.
6. **purposing . . . content:** intending to repay the Nauset Indians for the corn and beans they took, as they in fact did, to the Indians' satisfaction, six months later.
7. **as the sequel did manifest:** as the events that followed proved to be the case.
8. **barricado** (băr′ĭ-kā′dō): a barrier for defense.
9. **to leeward:** on the side sheltered from the wind.

ceased. They concluded it was a company of wolves or such like wild beasts, for one of the seamen told them he had often heard such a noise in Newfoundland.

So they rested till about five of the clock in the morning; for the tide, and their purpose to go from thence, made them be stirring betimes. So after prayer they prepared for breakfast, and it being day dawning it was thought best to be carrying things down to the boat. But some said it was not best to carry the arms down, others said they would be the readier, for they had lapped them up in their coats from the dew; but some three or four would not carry theirs till they went themselves. Yet as it fell out, the water being not high enough, they laid them down on the bank side and came up to breakfast.

But presently, all on the sudden, they heard a great and strange cry, which they knew to be the same voices they heard in the night, though they varied their notes; and one of their company being abroad came running in and cried, "Men, Indians! Indians!" And withal, their arrows came flying amongst them. Their men ran with all speed to recover their arms, as by the good providence of God they did. In the meantime, of those that were there ready, two muskets were discharged at them, and two more stood ready in the entrance of their **rendezvous** but were commanded not to shoot till they could take full aim at them. And the other two charged again with all speed, for there were only four had arms there, and defended the barricado, which was first assaulted. The cry of the Indians was dreadful, especially when they [the Indians] saw their men [the English] run out of the rendezvous toward the shallop to recover their arms, the Indians wheeling about upon them. But some running out with coats of mail on, and cutlasses in their hands, they [the English] soon got their arms and let fly amongst them [the Indians] and quickly stopped their violence. . . .

rendezvous (rän′dā-vo͞o) *n.* a gathering place

Thus it pleased God to vanquish their enemies and give them deliverance; and by His special providence so to dispose that not any one of them were either hurt or hit, though their arrows came close by them and on every side [of] them; and sundry of their coats, which hung up in the barricado, were shot through and through. Afterwards they gave God solemn thanks and praise for their deliverance, and gathered up a bundle of their arrows and sent them into England afterward by the master of the ship, and called that place the First Encounter. . . .

The Starving Time

But that which was most sad and lamentable was, that in two or three months' time half of their company died, especially in January and February, being the depth of winter, and wanting houses and other comforts; being infected with the scurvy[10] and other diseases which this long voyage and their inaccommodate condition had brought upon them. So as there died some times two or three of a day in the foresaid time, that of 100 and odd persons, scarce fifty remained. And of these, in the time of most distress, there was but six or seven sound persons who to their great commendations, be it spoken, spared no pains night nor day, but with abundance of toil and hazard of their own health fetched them wood, made them fires, dressed them meat, made their beds, washed their loathsome clothes,

10. **scurvy** (skûr′vē): a disease caused by lack of vitamin C.



The First Thanksgiving (1914), Jennie Augusta Brownscombe. © Burstein Collection/Corbis.

clothed and unclothed them. . . . In a word, did all the homely and necessary offices for them which dainty and queasy stomachs cannot endure to hear named; and all this willingly and cheerfully, without any grudging in the least, showing herein their true love unto their friends and brethren; a rare example and worthy to be remembered. Two of these seven were Mr. William Brewster, their reverend Elder, and Myles Standish, their Captain and military commander, unto whom myself and many others were much beholden in our low and sick condition. And yet the Lord so upheld these persons as in this general calamity they were not at all infected either with sickness or lameness. . . . D

ANALYZE VISUALS
Contrast the scenery in this image with the landscape on page 102. How has the view of nature changed?

D **CULTURAL CHARACTERISTICS**
Reread lines 106–114. What values are demonstrated by the seven colonists' responses to their ailing companions?

Indian Relations

All this while the Indians came skulking about them, and would sometimes show themselves aloof off, but when any approached near them, they would run away; and once they [the Indians] stole away their [the colonists'] tools where they had been at work and were gone to dinner. But about the 16th of March, a certain Indian came boldly amongst them and spoke to them in broken English, which they could well understand but marveled at it. At length they understood by discourse with him, that he was not of these parts, but belonged to the eastern parts where some English ships came to fish, with whom he was acquainted and could name sundry of them by their names, amongst whom he had got his language. He became profitable to them in acquainting them with many things concerning the state of the country in the east parts where he lived, which was afterwards profitable unto them; as also of the people here, of their names, number and strength, of their situation and distance from this place, and who was chief amongst them. His name was Samoset. He told them also of another Indian whose name was Squanto, a native of this place, who had been in England and could speak better English than himself.

Being, after some time of entertainment and gifts dismissed, a while after he came again, and five more with him, and they brought again all the tools that were stolen away before, and made way for the coming of their great Sachem,[11] called Massasoit. Who, about four or five days after, came with the chief of his friends and other attendance, with the aforesaid Squanto. With whom, after friendly entertainment and some gifts given him, they made a peace with him (which hath now continued this 24 years) in these terms: E

1. That neither he nor any of his should injure or do hurt to any of their people.
2. That if any of his did hurt to any of theirs, he should send the offender, that they might punish him.
3. That if anything were taken away from any of theirs, he should cause it to be restored; and they should do the like to his.
4. If any did unjustly war against him, they would aid him; if any did war against them, he should aid them.
5. He should send to his neighbors confederates to certify them of this, that they might not wrong them, but might be likewise comprised in the conditions of peace.[12]
6. That when their men came to them, they should leave their bows and arrows behind them.

After these things he returned to his place called Sowams,[13] some 40 miles from this place, but Squanto continued with them and was their interpreter and was a special instrument sent of God for their good beyond their expectation. He directed them how to set their corn, where to take fish, and to **procure** other commodities, and was also their pilot to bring them to unknown places for their profit, and never left them till he died.

E SUMMARIZE
Reread lines 122–141. What events led to the treaty with Massasoit?

procure (prō-kyo͝or′) *v.* to get by special effort; to obtain

First Thanksgiving

They began now to gather in the small harvest they had, and to fit up their houses and dwellings against winter, being all well recovered in health and strength and had all things in good plenty. For as some were thus employed in affairs abroad, others were exercised in fishing, about cod and bass and other fish, of which they took good store, of which every family had their portion. All the summer there was no want; and now began to come in store of fowl, as winter approached, of which this place did abound when they came first (but afterward decreased by degrees). And besides waterfowl there was great store of wild turkeys, of which they took many, besides venison, etc. Besides they had about a peck a meal a week to a person, or now since harvest, Indian corn to that proportion. Which made many afterwards write so largely of their plenty here to their friends in England, which were not **feigned** but true reports.

feigned (fānd) *adj.* not real; pretended **feign** *v.*

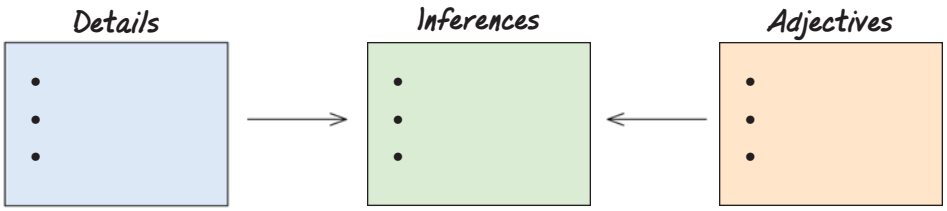
11. **Sachem** (sā′chəm): chief.
12. **He should send . . . peace:** Massasoit was to send representatives to other tribes to let them know about the treaty with the Pilgrims.
13. **Sowams** (sō′əmz): near the site of present-day Barrington, Rhode Island.

Comprehension

1. **Recall** What happens to the colonists during "the starving time"?
2. **Recall** Who is Squanto?
3. **Clarify** In what ways did the Wampanoag help the colonists survive?

Literary Analysis

4. **Make Inferences About Cultural Characteristics** Bradford's **word choice** and his choice of details provide subtle clues to Puritan beliefs. Reread Bradford's account of the arrival at Cape Cod (lines 4–30). What does his description reveal about Puritan attitudes toward nature? Use a chart like the one shown to gather evidence and make inferences.



5. **Analyze Outcomes** Using the **summary** chart you created as you read, review the events of the first year at Plymouth. How did events change the colonists'
   - prospects for survival?
   - impressions of Native Americans?
   - attitude toward the region?
   - sense of providence?
6. **Analyze Form** A **chronicle** is a chronological, objective account of historical events. What features of Bradford's narrative might have changed had he written a personal account of his experiences?
7. **Make Judgments** Review the terms of the treaty between the Plymouth colonists and the Wampanoag (lines 142–154). Notice which terms apply to both parties equally and which do not. In your opinion, is the treaty fair? Explain your answer.
8. **Evaluate Motivations** Which of the following most contributed to the colonists' willingness to face **hardships** together? Support your answer with details from Bradford's account and from the historical background provided.
   - Puritan values
   - fears of Indian attack
   - landscape and climate
   - the events of "the starving time"

Literary Criticism

9. **Different Perspectives** How might a Wampanoag historian's version of events differ from Bradford's? Choose an episode from *Of Plymouth Plantation* and cite specific details that might change to reflect this different perspective.

Vocabulary in Context

WORD LIST

feigned
procure
providence
rendezvous
solace
tender

VOCABULARY PRACTICE

Show you understand the vocabulary words by answering these questions.

1. If you wanted to **procure** something, would you go to a store or go swimming?
2. If someone's sorrow is **feigned,** is it genuine or bogus?
3. Is a **rendezvous** a good place to be alone?
4. What would be a sign of **providence**—an unexpected victory or a deadly accident?
5. Who would be in more need of **solace**—a person who has just won a race or someone whose grandmother has just died?
6. To **tender** yourself as a mayoral candidate, would you write a letter to the election board or tell a friend about your idea?

VOCABULARY IN WRITING

What experiences might have convinced the Pilgrims that their struggle was worthwhile? Using two or more vocabulary words, write a brief paragraph identifying a few positive things that happened. Here is a sample beginning.

EXAMPLE SENTENCE

Despite many hardships, several events did provide ***solace*** *for the Pilgrims.*

VOCABULARY STRATEGY: WORDS FROM FRENCH

Rendezvous is one of a number of words in English that comes directly from French. The meaning of some French words and terms may change slightly in English; *rendezvous,* for example, means "present yourself" in French. Other terms keep the same meaning. If you are not sure of the meaning of a French term when you hear or read it, it is a good idea to check a dictionary.

PRACTICE Create a three-column chart with these headings: *Term, Original Meaning,* and *Meaning in English.* Then, using a dictionary that contains etymologies, fill in the chart for each of the following terms.

1. laissez faire
2. vis-à-vis
3. hors d'oeuvre
4. noblesse oblige
5. faux pas
6. coup de grâce
7. esprit de corps
8. savoir-faire

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Personal Accounts of Exploration and Settlement

The selections in this section not only provide information about life in early America but are also sources of insight into the personal challenges and moral conflicts that shaped so much of our colonial culture. Because they are all firsthand accounts, the reader's understanding of the events, places, and people described is colored by the very personal feelings of each writer. Their fears, opinions, and doubts help bring this long-past world to life, as shown here.

"In that hour, I would have welcomed death rather than see so many around me in such a condition."
—Álvar Núñez Cabeza de Vaca

"I was soon put down under the decks, and there I received a salutation in my nostrils as I had never experienced in my life; so that, with the loathsomeness of the stench, and crying together, I became so sick and low that I was not able to eat.
—Olaudah Equiano

"That night they quartered in the woods, he still expecting (as he had done all this long time of his imprisonment) every hour to be put to one death or other, for all their feasting."
—Captain John Smith

"Besides, what could they see but a hideous and desolate wilderness, full of wild beasts and wild men—and what multitudes there might be of them they knew not."
—William Bradford



Pocahontas rescues John Smith.

Extension

SPEAKING & LISTENING In a group of four students **debate** the following statement:

The narrators of the selections in this section are unreliable because of their personal and emotional involvement in the events and experiences they relate.

Writing to Evaluate

Review the selections beginning on page 68 and choose the one that gives you the most complete picture of an event, experience, or person. In a brief essay, describe the elements that help bring that selection to life.

Consider

- which selection had the greatest impact on you
- descriptive details, images, and dialogue that enhance meaning and aid visualization
- what the writer's personal feelings and opinions add to your understanding and interest in the work



Anne Bradstreet
1612–1672

NOTABLE QUOTE
"Authority without wisdom is like a heavy axe without an edge, fitter to bruise than polish."

To My Dear and Loving Husband *and* Upon the Burning of Our House, July 10th, 1666

Poetry by Anne Bradstreet

Anne Bradstreet was essentially the first notable American poet, man or woman. Considering that Puritan women were not encouraged to improve their minds—let alone express their ideas—this achievement is remarkable.

Coming to America Anne Dudley Bradstreet was born in England and raised on an estate, which her father managed for the Earl of Lincoln. With access to the earl's library, she received a good education. In 1628, 16-year-old Anne married Simon Bradstreet. Two years later, the young couple sailed for Massachusetts.

After her privileged upbringing, Anne Bradstreet was not prepared for the harsh living conditions of colonial America. Her religious faith helped her endure these hardships—as did writing poetry.

Personal Poetry Bradstreet focused primarily on the realities of her life—her husband, her eight children, and her house. In 1650, without her knowledge, Bradstreet's brother-in-law had some of her verses published in London in a volume titled *The Tenth Muse Lately Sprung Up in America.* It was the first book of poetry ever published by an American colonist.

Edward Taylor
1642?–1729

NOTABLE QUOTE
"Oh! That I ever felt what I profess. / 'Twould make me then the happi'st man alive."

Huswifery

Poetry by Edward Taylor

For over 200 years, the work of Edward Taylor, one of colonial America's most inventive poets, remained unread. His poetry did not come to light until the 1930s when his long-forgotten manuscripts were discovered in the Yale University Library.

Frontier Parson and Poet Born in England, Taylor came to America in 1668 to escape religious persecution in his homeland. In 1671, after graduating from Harvard University, Taylor became the minister of a church in Westfield, Massachusetts. He held that position until his death 58 years later.

The wilderness town of Westfield presented many challenges to the highly intellectual Taylor. But he undertook his roles as farmer, physician, and minister with energy. He even called his flock to worship by beating a drum.

Like Anne Bradstreet—a volume of whose work he owned—Taylor wrote his poetry to glorify God. He found his subjects in human life, nature, and everyday activities. His poems on these topics served as a form of worship.

AuthorOnline

For more on Anne Bradstreet and Edward Taylor, visit the **Literature Center** at **ClassZone.com.**

LITERARY ANALYSIS: FIGURATIVE LANGUAGE

Like all poets, Puritan poets used **figurative language** to communicate ideas beyond the literal meaning of words. Figurative language helped the Puritan poets convey ideas about their religious faith and their personal lives. As you read, look for the following types of figurative language, also called **figures of speech,** in the poems by Anne Bradstreet and Edward Taylor:

- A **metaphor** is a figure of speech that directly compares two unlike things without using *like* or *as*. (*Our house is our nest.*)
- An **extended metaphor** is one that draws the comparison out and compares the two things at length and in many ways. (*Our house is our nest; we fly away only to return to its snug protection.*)
- **Personification** is a figure of speech in which an object, animal, or idea is given human characteristics. (*Our house wraps our family in a warm embrace.*)
- **Hyperbole** is a figure of speech in which the truth is exaggerated for emphasis. (*Our house means more to us than all the money in the world.*)

READING STRATEGY: CLARIFY MEANING IN OLDER POETRY

When reading works from the Puritan era, it is important to stop and **clarify meaning** by rereading and restating difficult passages as needed in order to fully appreciate the literature. Be aware of the following as you read the Puritan poets:

- **Archaic language—**words that were once in common use but that are now considered old-fashioned or out-of-date
- **Inverted syntax—**sentence structure in which the expected order of words is reversed

As you read each poem, use a chart like the one shown to record and restate examples of archaic language and inverted syntax.

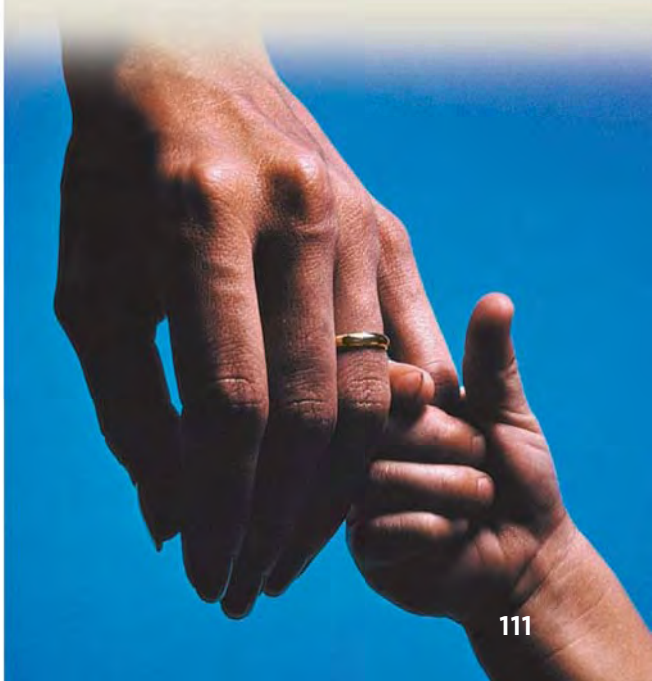
"Upon the Burning of Our House"	
Archaic Language	Inverted Syntax
"blest" (blessed)	"when rest I took" (when I took rest)

Explore the Key Idea

What do you VALUE *most?*

KEY IDEA The things that we **value** in life may be actual objects or they may be less tangible. For instance, a person might prize a favorite CD or jacket. On the other hand, the gift of family may outweigh more material possessions. The Puritan poets you are about to read valued family life and their religious faith above all things. What do you prize most in your life?

QUICKWRITE Imagine that a reality show has offered you the chance to win a million dollars. The catch is that you will have to give up an object, a person, or a belief that you truly value. Assume that you are not willing to make the sacrifice. Write a brief letter to explain why you must turn down the money.



To My Dear and Loving Husband

Anne Bradstreet

If ever two were one, then surely we.
If ever man were loved by wife, then thee;
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold
Or all the riches that the East doth hold.
My love is such that rivers cannot quench, A
Nor ought but love from thee, give recompense.[1]
Thy love is such I can no way repay,
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persevere[2]
That when we live no more, we may live ever. B

A FIGURATIVE LANGUAGE
Reread lines 5–7. How does the poet use **hyperbole** in these lines to emphasize her feelings for her husband?

B CLARIFY MEANING
Use conventional word order to restate the **inverted syntax** in lines 11–12. What relationship do the lines suggest between earthly love and eternal life?

ANALYZE VISUALS
Many Puritan women stitched samplers like the one shown here. The samplers often depicted nature scenes or stories from the Bible. What values are suggested by the subject matter of the sampler?

1. **recompense** (rĕk'əm-pĕns'): payment in return for something, such as a service.
2. **persevere:** In Bradstreet's time, *persevere* would have been pronounced pûr-səv'ər, which rhymes with *ever.*


WORKED
1795



Upon the Burning of Our House, July 10th, 1666

Anne Bradstreet

In silent night when rest I took
For sorrow near I did not look
I wakened was with thund'ring noise
And piteous shrieks of dreadful voice.
That fearful sound of "Fire!" and "Fire!"
Let no man know is my desire. C

I, starting up, the light did spy,
And to my God my heart did cry
To strengthen me in my distress
And not to leave me succorless.[1]
Then, coming out, beheld a space
The flame consume my dwelling place.

And when I could no longer look,
I blest His name that gave and took,[2]
That laid my goods now in the dust:
Yea, so it was, and so 'twas just.
It was His own, it was not mine,
Far be it that I should repine;[3]

C CLARIFY MEANING
Paraphrase lines 1–6 to clarify their meaning. How does the poet use contrast to convey a sense of fear?

1. **succorless** (sŭk'ər-lĭs): without help or relief.
2. **I . . . took:** an allusion to Job 1:21 in the Bible—"The Lord gave, and the Lord hath taken away; blessed be the name of the Lord."
3. **repine:** to complain or fret; to long for something.

He might of all justly bereft,
But yet sufficient for us left.
When by the ruins oft I past,
My sorrowing eyes aside did cast,
And here and there the places spy
Where oft I sat and long did lie:

Here stood that trunk and there that chest,
There lay that store I counted best.
My pleasant things in ashes lie,
And them behold no more shall I.
Under thy roof no guest shall sit,
Nor at thy table eat a bit.

No pleasant tale shall e'er be told,
Nor things recounted done of old.
No candle e'er shall shine in thee,
Nor bridegroom's voice e'er heard shall be.
In silence ever shalt thou lie;
Adieu, Adieu, all's vanity.[4] D

Then straight I 'gin my heart to chide,[5]
And did thy wealth on earth abide?
Didst fix thy hope on mold'ring dust?
The arm of flesh didst make thy trust?
Raise up thy thoughts above the sky
That dunghill mists away may fly. E

Thou hast an house on high erect,
Framed by that mighty Architect,
With glory richly furnishéd,
Stands permanent though this be fled.
It's purchaséd and paid for too
By Him who hath enough to do. F

A price so vast as is unknown
Yet by His gift is made thine own;
There's wealth enough, I need no more,
Farewell, my pelf,[6] farewell my store.
The world no longer let me love,
My hope and treasure lies above.

D FIGURATIVE LANGUAGE
What does the use of **personification** in lines 29–36 reveal about the speaker's feelings for her house?

E CLARIFY MEANING
Use contemporary vocabulary to restate the **archaic language** in lines 37–40. What does the speaker chide, or scold, herself for?

F FIGURATIVE LANGUAGE
Reread lines 43–48. What two things does Bradstreet compare in the **metaphor** in these lines?

4. **all's vanity:** an allusion to Ecclesiastes 1:2 in the Bible—"All is vanity," meaning that all is temporary and meaningless.
5. **chide:** to scold mildly so as to correct or improve.
6. **pelf:** wealth or riches, especially when dishonestly acquired.



Huswifery

Edward Taylor



Make me, O Lord, Thy spinning wheel complete.
Thy holy word my distaff[1] make for me.
Make mine affections Thy swift flyers[2] neat,
And make my soul Thy holy spool to be.
My conversation make to be Thy reel,
And reel the yarn thereon spun of Thy wheel. G

Make me Thy loom then, knit therein this twine:
And make Thy holy spirit, Lord, wind quills:[3]
Then weave the web Thyself. The yarn is fine.
Thine ordinances make my fulling mills.[4]
Then dye the same in heavenly colors choice,
All pinked[5] with varnished flowers of paradise.

Then clothe therewith mine understanding, will,
Affections, judgment, conscience, memory;
My words and actions, that their shine may fill
My ways with glory and Thee glorify.
Then mine apparel shall display before Ye
That I am clothed in holy robes for glory. H

G CLARIFY MEANING
Huswifery means "housekeeping." What housekeeping activity is being described in lines 1–6?

H FIGURATIVE LANGUAGE
What **extended metaphor** does Taylor use throughout the poem to express his relationship to God?

1. **distaff:** staff on a spinning wheel for holding the wool or flax to be spun.
2. **flyers:** parts of spinning wheels that twist fibers into yarn.
3. **quills:** rods or spindles used to wind and hold yarn.
4. **fulling mills:** machines that beat and process woven cloth to make it denser and more compact.
5. **pinked:** decorated.

Comprehension

1. **Recall** In "To My Dear and Loving Husband," what does the speaker value more than gold?
2. **Recall** When the speaker in "Upon the Burning of Our House" wakes up to find her house on fire, what is her initial reaction?
3. **Clarify** The speaker in Taylor's "Huswifery" compares himself to a loom. Who or what is compared to the weaver?

Literary Analysis

4. **Clarify Meaning** Review the examples of **archaic language** and **inverted syntax** you recorded as you read the poems. How would you restate lines 19–20 of "Upon the Burning of Our House": "He might of all justly bereft, / But yet sufficient for us left"?
5. **Draw Conclusions** Use details from the two poems by Anne Bradstreet to explain what she reveals about her
   - marriage
   - religious beliefs
   - daily life
6. **Make Inferences** What did Bradstreet **value** more than her house? How did this help her accept the loss of her house by fire?
7. **Analyze Figurative Language** How do the "holy robes for glory" mentioned in line 18 of "Huswifery" complete the poem's **extended metaphor**?
8. **Evaluate Description** Why do you think Taylor used a typical Puritan housekeeping activity to express his religious faith?
9. **Compare Literary Works** What do the poems by Bradstreet and Taylor have in common? What distinguishes one poet's work from the other's? In a chart like the one shown, compare and contrast the poets' work, noting the religious views expressed, the formality of each poet's **style,** and the personality revealed. Use specific details from the poems to complete the chart.

	Bradstreet	Taylor
Religious Views		
Style		
Personality		

Literary Criticism

10. **Examine Social Context** The Puritans strongly disapproved of women writers. A Puritan minister even wrote a letter to his sister in England saying, "Your printing of a book, beyond the custom of your sex, doth rankly smell." In spite of this disapproval, do you think the Puritan community would have considered any aspects of Anne Bradstreet's poetry praiseworthy? Explain your answer.

from Sinners in the Hands of an Angry God

Sermon by Jonathan Edwards

NOTABLE QUOTE

"[I wish] to lie low before God, as in the dust; that I might be nothing, and that God might be all, that I might become as a little child."

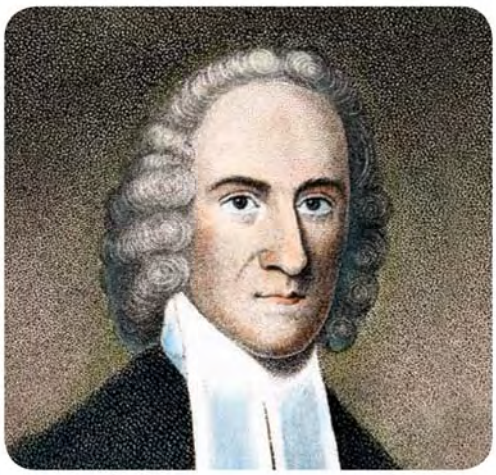
FYI

Did you know that Jonathan Edwards . . .

- wrote a paper on spiders at age 11?
- died as a result of a smallpox inoculation?
- was the grandfather of Aaron Burr, vice-president under Thomas Jefferson?

Author Online

For more on Jonathan Edwards, visit the **Literature Center** at **ClassZone.com.**



Jonathan Edwards

1703–1758

When Jonathan Edwards delivered a sermon, with its fiery descriptions of hell and eternal damnation, people listened. Edwards believed that religion should be rooted in emotion rather than reason. Although 19th-century editors tried to tone down his style, Edwards is recognized today as a masterful preacher. In fact, he is considered by many to be America's greatest religious thinker.

A Spiritual Calling Born in East Windsor, Connecticut, Edwards was a child prodigy and entered what is now Yale University at the age of 12. While a graduate student there, Edwards experienced a spiritual crisis that led to what he later described as "religious joy." He came to believe that such an intense religious experience was an important step toward salvation.

In 1722, after finishing his education, Edwards followed the path of his father and grandfather and became a Puritan minister. In 1726, Edwards began assisting his grandfather, who was the minister at the parish church in Northampton, Massachusetts. When his grandfather died three years later, Edwards became the church's pastor.

Religious Revivalist Edwards soon became an effective preacher. In 1734 and 1735, he delivered a series of sermons that resulted in a great number of conversions. The converts believed they had felt God's grace and were "born again" when they accepted Jesus Christ.

Edwards's sermons helped trigger the Great Awakening, a religious revival that swept through New England from 1734 to 1750. The movement grew out of a sense among some Puritan ministers that their congregations had grown too self-satisfied. Delivered at the height of the Great Awakening, "Sinners in the Hands of an Angry God" is the most famous of Edwards's nearly 1,200 sermons.

Last Years Although Edwards inspired thousands, his church dismissed him in 1750 because he wanted to limit membership to those who had undergone conversion. A year later, Edwards went to Stockbridge, Massachusetts, where he became a missionary in a Native American settlement. In 1757, he accepted an appointment as president of what is now Princeton University.

By the time of Edwards's death the following year, the extremism of the Great Awakening had been rejected. However, his vision of humanity suspended, like a spider, over the burning pit of hell still maintains its emotional impact.

LITERARY ANALYSIS: SERMON

A **sermon** is a form of religious persuasion in which a speaker exhorts listeners to behave in a more spiritual and moral fashion. Like all sermons, Jonathan Edwards's is shaped by

- **purpose**—why Edwards delivers the sermon
- **audience**—whom Edwards is addressing
- **context**—when and where Edwards delivers the sermon

As you read Edwards's sermon, look for passages that reveal his purpose, his audience, and the context for his delivery.

READING SKILL: ANALYZE EMOTIONAL APPEALS

Emotional appeals are messages designed to persuade an audience by creating strong feelings rather than by providing facts and evidence. Writers often use **tone, imagery,** and **figurative language** to make these types of emotional appeals:

- **appeal to fear,** which taps into people's fear of losing their safety or security
- **appeal to pity,** which takes advantage of people's sympathy and compassion for others
- **appeal to vanity,** which relies on people's desire to feel good about themselves

As you read, use a chart like the one shown to record examples of language used to appeal to the audience's emotions.

Examples	*Emotional Appeals*
"arrows of death fly unseen"	*appeals to fear by creating anxiety, unease*

VOCABULARY IN CONTEXT

Jonathan Edwards uses the listed words to help convey his spiritual message. Choose a word from the list that is a synonym for each of the numbered words.

WORD LIST

abhor	deliverance	mitigation
abominable	discern	whet
appease	incense	
ascribe	induce	

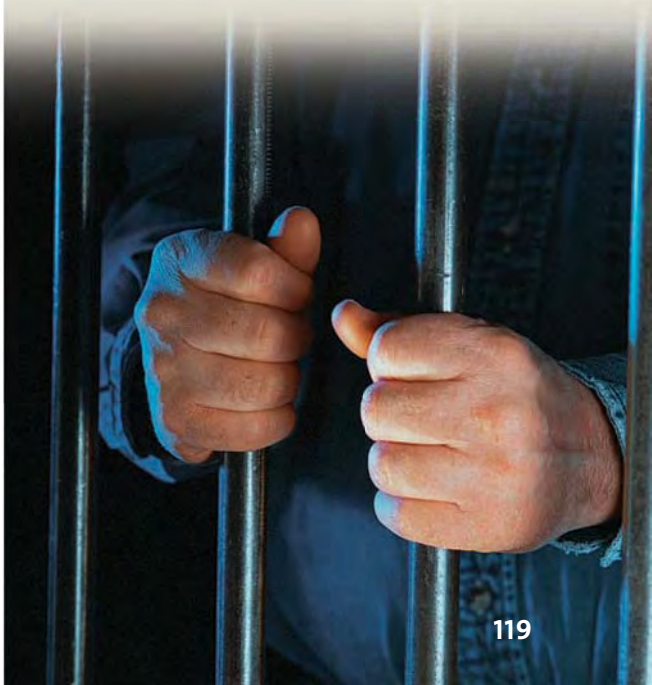
1. detest
2. easing
3. sharpened
4. anger greatly
5. attribute

Explore the Key Idea

What keeps you IN LINE?

KEY IDEA A sense of **morality** probably keeps you from cheating on a test. In other words, you know cheating is wrong. But there are other reasons for behaving morally. Some people are anxious to please. Others fear the consequences of breaking the rules. Jonathan Edwards uses fear to get his point across in the sermon you're about to read. Is fear the best motivator?

ROLE-PLAY With a partner, take turns role-playing a conversation with a child who has been stealing. Your mission is to persuade him or her to stop. Before you begin, consider how best to keep the child in line. For example, you might frighten or shame the child or appeal to his or her pride.



Sinners in the Hands of an Angry God

Jonathan Edwards

BACKGROUND Jonathan Edwards delivered his sermon "Sinners in the Hands of an Angry God" in 1741 to a congregation in Enfield, Connecticut. Edwards read the sermon, as he always did, in a composed style, with few gestures or movements. However, the sermon had a dramatic effect on his parishioners, many of whom wept and moaned. Some even considered suicide.

ANALYZE VISUALS
This painting by Italian artist Giuseppe Arcimboldo presents an **allegory** of fire. What lesson or message does the painting seem to suggest about the meaning of fire?

We find it easy to tread on and crush a worm that we see crawling on the earth; so it is easy for us to cut or singe a slender thread that any thing hangs by; thus easy is it for God when he pleases to cast his enemies down to hell. . . .

They[1] are now the objects of that very same *anger* and wrath of God, that is expressed in the torments of hell. And the reason why they do not go down to hell at each moment, is not because God, in whose power they are, is not then very angry with them; as angry as he is with many miserable creatures now tormented in hell, who there feel and bear the fierceness of his wrath. Yea, God is a great deal more angry with great numbers that are now on earth; yea, doubtless, with many that are now in this congregation, who it may be are at ease, than he is with many of those who are now in the flames of hell. A

A SERMON
Reread lines 8–11. Notice that Edwards directly addresses his **audience** in these lines. How do you imagine the audience responded to these words?

1. **they:** Earlier in the sermon, Edwards refers to all "unconverted men," whom he considers God's enemies. Unconverted men are people who have not been "born again," meaning that they have not accepted Jesus Christ.

Fire, allegory (1566), Giuseppe Arcimboldo. Painted for Emperor Maximillian II. Limewood, 66.5 cm × 51 cm. Inv. 1585. Kunsthistorisches Museum, Vienna. © Erich Lessing/Art Resource, New York.



So that it is not because God is unmindful of their wickedness, and does not resent it, that he does not let loose his hand and cut them off. God is not altogether such an one as themselves, though they may imagine him to be so. The wrath of God burns against them, their damnation does not slumber; the pit is prepared, the fire is made ready, the furnace is now hot, ready to receive them; the flames do now rage and glow. The glittering sword is **whet,** and held over them, and the pit hath opened its mouth under them. . . . B

Unconverted men walk over the pit of hell on a rotten covering, and there are innumerable places in this covering so weak that they will not bear their weight, and these places are not seen. The arrows of death fly unseen at noonday; the sharpest sight cannot **discern** them. God has so many different unsearchable ways of taking wicked men out of the world and sending them to hell, that there is nothing to make it appear, that God had need to be at the expense of a miracle, or go out of the ordinary course of his providence, to destroy any wicked man, at any moment. . . .

So that, thus it is that natural men[2] are held in the hand of God, over the pit of hell; they have deserved the fiery pit, and are already sentenced to it; and God is dreadfully provoked, his anger is as great towards them as to those that are actually suffering the executions of the fierceness of his wrath in hell; and they have done nothing in the least to **appease** or abate that anger, neither is God in the least bound by any promise to hold them up one moment; the devil is waiting for them, hell is gaping for them, the flames gather and flash about them, and would fain[3] lay hold on them, and swallow them up; the fire pent up in their own hearts is struggling to break out: and they have no interest in any Mediator,[4] there are no means within reach that can be any security to them. In short, they have no refuge, nothing to take hold of. . . . C

The bow of God's wrath is bent, and the arrow made ready on the string, and justice bends the arrow at your heart, and strains the bow, and it is nothing but the mere pleasure of God, and that of an angry God, without any promise or obligation at all, that keeps the arrow one moment from being made drunk with your blood. Thus all you that never passed under a great change of heart, by the mighty power of the Spirit of God upon your souls; all you that were never born again, and made new creatures, and raised from being dead in sin, to a state of new, and before altogether unexperienced light and life, are in the hands of an angry God. However you may have reformed your life in many things, and may have had religious affections, and may keep up a form of religion in your families and closets,[5] and in the house of God, it is nothing but his mere pleasure that keeps you from being this moment swallowed up in everlasting destruction. . . . D

The God that holds you over the pit of hell, much as one holds a spider, or some loathsome insect over the fire, **abhors** you, and is dreadfully provoked: his

whet (hwĕt) *adj.* sharpened **whet** *v.*

B EMOTIONAL APPEALS
Reread lines 14–18. What **imagery** does Edwards use to appeal to fear in these lines?

discern (dĭ-sûrn′) *v.* to perceive or recognize something

appease (ə-pēz′) *v.* to bring peace, quiet, or calm to; to soothe

C EMOTIONAL APPEALS
Loaded language, or words with strong emotional associations, can be used to influence an audience's attitude. What examples of loaded language do you see in lines 27–30?

D SERMON
Note that Edwards reveals the **purpose** of his sermon in lines 42–46. Why is he delivering this sermon?

abhor (ăb-hôr′) *v.* to regard with disgust

2. **natural men:** people who have not been born again.
3. **would fain:** would rather.
4. **Mediator:** Jesus Christ, who mediates, or is the means of bringing about, salvation.
5. **closets:** private rooms for meditation.



Babylon Burning. From the *Apocalypse of Saint John* (Revelations 18). Luther Bible, First Edition. 1530. Private collection. Photo © Art Resource, New York.

wrath towards you burns like fire; he looks upon you as worthy of nothing else, but to be cast into the fire; he is of purer eyes than to bear to have you in his sight; you are ten thousand times more **abominable** in his eyes, than the most hateful venomous serpent is in ours. You have offended him infinitely more than ever a stubborn rebel did his prince; and yet it is nothing but his hand that holds you from falling into the fire every moment. It is to be **ascribed** to nothing else, that you did not go to hell the last night; that you was suffered[6] to awake again in this world, after you closed your eyes to sleep. And there is no other reason to be given, why you have not dropped into hell since you arose in the morning, but that God's hand has held you up. There is no other reason to be given why you have not gone to hell, since you have sat here in the house of God, provoking his pure eyes by your sinful wicked manner of attending his solemn worship.

abominable (ə-bŏm′ə-nə-bəl) *adj.* thoroughly detestable

ascribe (ə-skrīb′) *v.* to attribute to a specified cause or source

6. **you was suffered:** you were permitted.

Yea, there is nothing else that is to be given as a reason why you do not this very moment drop down into hell. E

O sinner! Consider the fearful danger you are in: it is a great furnace of wrath, a wide and bottomless pit, full of the fire of wrath, that you are held over in the hand of that God, whose wrath is provoked and **incensed** as much against you, as against many of the damned in hell. You hang by a slender thread, with the flames of divine wrath flashing about it, and ready every moment to singe it, and burn it asunder;[7] and you have no interest in any Mediator, and nothing to lay hold of to save yourself, nothing to keep off the flames of wrath, nothing of your own, nothing that you ever have done, nothing that you can do, to **induce** God to spare you one moment. . . .

It is *everlasting* wrath. It would be dreadful to suffer this fierceness and wrath of Almighty God one moment; but you must suffer it to all eternity. There will be no end to this exquisite[8] horrible misery. When you look forward, you shall see a long forever, a boundless duration before you, which will swallow up your

E EMOTIONAL APPEALS
Notice the use of the **simile,** or comparison, in lines 50–65. In what way does comparing the audience to a spider appeal to both fear and vanity?

incense (ĭn-sĕns′) *v.* to cause to be extremely angry

induce (ĭn-do͞os′) *v.* to succeed in persuading someone to do something

7. **burn it asunder** (ə-sŭn′dər): burn it into separate parts or pieces.
8. **exquisite** (ĕk′skwĭ-zĭt): intensely felt.



Detail of *Hell,* Hendrik met de Bles, Kunsthistorisches Museum, Vienna. © Erich Lessing/Art Resource, New York.

thoughts, and amaze your soul; and you will absolutely despair of ever having any **deliverance,** any end, any **mitigation,** any rest at all. You will know certainly that you must wear out long ages, millions of millions of ages, in wrestling and conflicting with this almighty merciless vengeance; and then when you have so done, when so many ages have actually been spent by you in this manner, you will know that all is but a point to what remains. So that your punishment will indeed be infinite. Oh, who can express what the state of a soul in such circumstances is! All that we can possibly say about it, gives but a very feeble, faint representation of it; it is inexpressible and inconceivable: For "who knows the power of God's anger?"[9]

How dreadful is the state of those that are daily and hourly in the danger of this great wrath and infinite misery! But this is the dismal case of every soul in this congregation that has not been born again, however moral and strict, sober and religious, they may otherwise be. . . . F

And now you have an extraordinary opportunity, a day wherein Christ has thrown the door of mercy wide open, and stands in the door calling and crying with a loud voice to poor sinners; a day wherein many are flocking to him, and pressing into the kingdom of God. Many are daily coming[10] from the east, west, north, and south; many that were very lately in the same miserable condition that you are in, are now in a happy state, with their hearts filled with love to him who has loved them, and washed them from their sins in his own blood, and rejoicing in hope of the glory of God. How awful is it to be left behind at such a day! To see so many others feasting, while you are pining and perishing! To see so many rejoicing and singing for joy of heart, while you have cause to mourn for sorrow of heart, and howl for vexation of spirit! How can you rest one moment in such a condition? . . . G

Therefore, let every one that is out of Christ, now awake and fly from the wrath to come. . . .

deliverance (dĭ-lĭv′ər-əns) *n.* rescue from danger

mitigation (mĭt-ĭ-gā′shən) *n.* lessening of something that causes suffering

F SERMON
Keep in mind that Edwards delivers his sermon in the **context** of his own time and place. In lines 90–92, in what way does he acknowledge the Puritan heritage of his listeners?

G EMOTIONAL APPEALS
Reread lines 93–104 and note the change in **tone.** How might the change in tone appeal to the audience's pity and vanity?

9. **"who knows . . . anger?":** an allusion to Psalm 90:11 in the Bible—"Who knoweth the power of thine anger?"

10. **Many . . . coming:** a reference to the hundreds of people who were being converted during the Great Awakening.

Comprehension

1. **Recall** According to Jonathan Edwards's sermon, what is a constant threat to all human beings?
2. **Clarify** In Edwards's view, what must sinners do to save themselves?
3. **Summarize** What key image does Edwards use to frighten his audience?

Literary Analysis

4. **Analyze Emotional Appeals** Review the examples of words, phrases, and images you recorded as you read. How does this language effectively appeal to the audience's emotions and get Edwards's message across?
5. **Analyze the Sermon** Why do you think Edwards felt it was necessary to terrify his Puritan **audience** into action?
6. **Draw Conclusions** How would you describe Jonathan Edwards's view of the following? Cite specific examples for each.
   - God • Christ • humanity
7. **Make Judgments** Do you believe that Edwards's sermon resulted in improving the **morality** of his congregation? Explain why or why not.
8. **Compare Literary Works** Use a chart like the one shown to compare some of Jonathan Edwards's and Anne Bradstreet's attitudes and beliefs. Cite specific details from their writings to support your ideas.

	Edwards	Bradstreet
Eternal Life		
God's Relation to People		
Religious Beliefs		
Human Frailty		

Literary Criticism

9. **Historical Context** In the 18th century, many people died at a much younger age than they do today. How might awareness of the fragility of life have affected people's receptiveness to Edwards's sermon?

Vocabulary in Context

WORD LIST

abhor
abominable
appease
ascribe
deliverance
discern
incense
induce
mitigation
whet

VOCABULARY PRACTICE

Decide whether the boldfaced words make the statements true or false.

1. If a movie is said to be **abominable,** you should expect to hate it.
2. A good way to **appease** a friend is to criticize her.
3. Feeding the hungry would result in the **mitigation** of their suffering.
4. If you **discern** a difference between two documents, you notice that they are not alike.
5. A person who **abhors** you is probably a close friend.
6. When you **ascribe** a motive to a crime, you explain why someone did it.
7. One way to **incense** someone is to say something complimentary.
8. If you have trouble cutting a steak, it might help to **whet** your knife.
9. An example of **deliverance** is the rescue of passengers from a sinking ship.
10. If I **induce** you to help me do a hard job, I have managed to persuade you.

VOCABULARY IN WRITING

How would people today react to a sermon like Edwards's? Using at least four vocabulary words, briefly explain your opinion and why you feel as you do. You might start like this.

EXAMPLE SENTENCE

I think that hearing a sermon like Edwards's would ***induce*** *people to think seriously about their lives.*

VOCABULARY STRATEGY: CONNOTATION

Though some words may have the same definition, their **connotations,** or shades of meaning, can vary. In Edwards's sermon, for example, the word *incense* (page 124) suggests a stronger feeling than *anger.* Being aware of words' shades of meaning can strengthen your writing as well as your reading comprehension.

PRACTICE Choose a more intense word from the following list to replace the boldfaced word in each sentence.

antipathy disconsolate induce momentous negligible

1. Nothing could **persuade** him to run for president.
2. Getting a college degree was a very **important** event in Mom's life.
3. They expressed their **dislike** for the new law with a huge protest march.
4. Because I enjoyed my job so much, I was **sad** when I lost it.
5. The wishes of the stockholders had a **slight** effect on the board's decision.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Literary Analysis Workshop

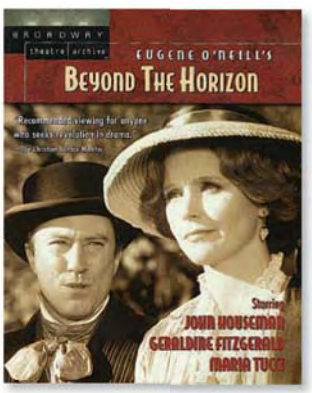
American Drama

Have you ever gone to the theater or a movie and felt as if life were unfolding before you? Dramas that realistically portray events have a way of hitting a nerve. American playwrights, in particular, are known for writing dramas that reveal the truth of our everyday experience, and sometimes our not-so-everyday experience.

The Rise of American Drama

Though drama is one of the oldest forms of literature, it was one of the last of the literary genres to develop in the United States. The Puritans in New England regarded theatrical performances as frivolous, so few plays were staged in the 1600s. During the 18th and 19th centuries, drama gradually became an accepted form of entertainment. However, most of the plays performed in the United States were imported from Europe or were adapted from novels.

In 1920 the Broadway production of Eugene O'Neill's *Beyond the Horizon* marked a turning point in presenting true-to-life characters who were struggling to understand their lives. Building on O'Neill's achievement, American playwrights Thornton Wilder, Lillian Hellman, Tennessee Williams, and Arthur Miller created dramas in the 1930s and 1940s that met with critical and popular success. Following World War II, American dramatists Edward Albee and Lorraine Hansberry made significant contributions to the theater. Arthur Miller's 1953 *The Crucible* (page 130) is an example of a modern drama that portrays events from Puritan times.



Eugene O'Neill won the Pulitzer Prize for this 1920 drama.

Conventions of Drama

The two main types of drama are tragedy and comedy. A **tragedy** recounts the downfall of a main character, and a **comedy** is light and humorous in tone, usually ending happily. Many dramas combine elements of both. In addition, most dramas follow similar conventions, or rules, in how they are presented. An understanding of basic dramatic conventions can help you imagine the performance as you read.

PLOT AND STRUCTURE

The **plot** in drama, as in fiction, introduces events and character interactions that produce a **conflict,** or struggle between opposing forces. The conflict builds as the action intensifies throughout the play's **acts** and **scenes,** finally reaching a peak and then resolution. Each scene serves as a building block in the stages of the plot: **exposition, rising action, climax, falling action,** and **resolution.**

TYPES OF CHARACTERS

Drama has many of the same types of characters that are found in fiction. The **protagonist** is the central character of the play. This character is at the center of the conflict and often undergoes radical changes during the course of the play. The **antagonist** often opposes the protagonist, giving rise to the central conflict of the play. Some plays also include a **foil,** a minor character who provides a striking contrast to another character. Interplay among these characters heightens the dramatic tension as the play develops. The names of all a play's characters are listed in the **cast of characters** at the beginning of the play.

SPEECH DEVICES

In drama, the playwright develops the story line through the characters' actions and dialogue. Virtually everything of consequence—from the plot details to the character revelations—flows from **dialogue,** or conversation between characters. Other **speech devices** used by playwrights include

- **monologue:** a long speech spoken by a single character to the audience or another character
- **soliloquy:** a reflective speech in which a character speaks his or her private thoughts aloud, unheard by other characters.
- **aside:** a short speech or comment that is delivered by a character to the audience, but that is not heard by other characters who are present

STAGE AND SETTING

Stage directions are the italicized instructions in a play. The playwright includes the stage directions in order to describe the setting, props, lighting, scenery, sound effects, and costumes. Stage directions also describe the entrances and exits of characters and how the characters look, speak, and react to events or to others. These stage directions from *The Crucible* describe the stage set at the beginning of Act Four.

(*A cell in Salem jail, that fall.*)

(*At the back is a high barred window; near it, a great, heavy door. Along the walls are two benches.*)

(*The place is in darkness but for the moonlight seeping through the bars. It appears empty. Presently footsteps are heard coming down a corridor beyond the wall, keys rattle, and the door swings open.* Marshal Herrick *enters with a lantern.*)

—Arthur Miller, *The Crucible*

Close Read

Why is the description of the cell important to this scene? What effect does it have on the **mood** the scene evokes?

The Crucible

Drama by Arthur Miller

NOTABLE QUOTE

"I don't see how you can write anything decent without using as your basis the question of right or wrong."

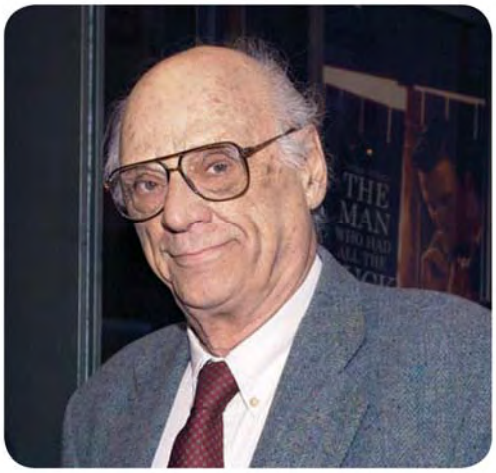
FYI

Did you know that Arthur Miller . . .

- was once rejected by the University of Michigan because of low grades?
- was once married to film star Marilyn Monroe?
- wrote *Death of a Salesman* in six weeks?

Author Online

For more on Arthur Miller, visit the **Literature Center** at **ClassZone.com.**



Arthur Miller

1915–2005

Arthur Miller once paid playwright Edward Albee a compliment, saying that his plays were "necessary." Albee replied: "I will go one step further and say that Arthur's plays are 'essential.'" Miller's plays explore family relationships, morality, and personal responsibility. Many critics consider him the greatest American dramatist of the 20th century.

A Born Playwright Miller was born in New York City in 1915 into an upper-middle-class family. However, the family's comfortable life ended in the 1930s when Miller's businessman father was hit hard by the Great Depression. Unable to afford college, Miller worked in a warehouse to earn tuition money. He eventually attended the University of Michigan.

While in college, Miller won several awards for his plays. These successes inspired him to pursue a career in the theater. His first Broadway hit, *All My Sons* (1947), was produced when Miller was still in his early 30s. However, it was his masterpiece *Death of a Salesman* that made Miller a star. The play won a Pulitzer Prize in 1949 and earned rave reviews from both critics and the public.

Dramatic Years Miller's rise to fame occurred during a difficult period in American history. In the 1940s and 1950s, a congressional committee was conducting hearings to identify suspected Communists in American society. Miller himself was called before the congressional committee and questioned about his activities with the American Communist Party. Although Miller admitted that he had attended a few meetings years earlier, he refused to implicate others. For his refusal, he was cited for contempt of Congress—a conviction that was later overturned.

The hearings provided the inspiration for his 1953 play *The Crucible,* set during the Salem, Massachusetts, witch trials of 1692. Miller wrote the play to warn against mass hysteria and to plead for freedom and tolerance.

The Curtain Closes In the 1970s, Miller's career declined a bit. The plays he wrote did not earn the critical or popular success of his earlier work. In the 1980s and 1990s, however, he enjoyed a resurgence with revivals of *Death of a Salesman* on Broadway. He even directed a production of the play in Beijing.

To the end of his life, Miller continued to write. "It is what I do," he said in an interview. "I am better at it than I ever was. And I will do it as long as I can."

LITERARY ANALYSIS: CONVENTIONS OF DRAMA

Drama is literature in play form. It is meant to be performed and seen. However, an understanding of dramatic conventions can help you picture the performance when you read a script. As you read *The Crucible,* be aware of these drama conventions:

- **Stage directions,** which Miller uses not only to describe settings and characters but also to provide historical background in the form of expository mini-essays
- **Dialogue,** the lifeblood of drama, which moves the plot forward and reveals character traits
- **Types of characters**—heroes, villains, and foils—which Miller uses to heighten the tension of his drama
- **Plot,** which is driven by **conflict** that builds throughout each act

READING SKILL: DRAW CONCLUSIONS ABOUT CHARACTERS

Characters in drama reveal their personality traits through their words and actions. The descriptions in the stage directions can also provide insight into these characters. As you read *The Crucible,* **draw conclusions** about the play's main characters. Record their important traits and the evidence that reveals these traits in a chart like the one shown. Be sure to add characters to the chart as you encounter them.

	Abigail Williams	John Proctor	Reverend John Hale
Traits	proud	assertive	
Evidence			

VOCABULARY IN CONTEXT

Arthur Miller uses the words shown here to help convey the atmosphere of the Salem witch trials. Place them in the following categories: words that describe character traits, words that describe actions, and words that are concepts.

WORD LIST

adamant	corroborate	immaculate
ameliorate	deference	imperceptible
anarchy	deposition	iniquity
conciliatory	dissembling	subservient
contentious	effrontery	trepidation

Explore the Key Idea

What fuels a MOB?

KEY IDEA Visualize a mob of people rampaging through the streets, whipped into a frenzy by **hysteria.** The fear, anger, and panic produced by hysteria can make otherwise reasonable people do irrational things. In *The Crucible,* for example, the hysteria created by the Salem witch trials makes neighbor turn against neighbor.

DISCUSS What makes people act as a mob? What are some of the results of mob action? Think about news reports or historical accounts of mobs that you've come across. In a small group, discuss what caused these mobs to form and how they behaved.





The Crucible

Arthur Miller



BACKGROUND *The Crucible* is based on the witch trials that took place in the Puritan community of Salem, Massachusetts, in 1692. At these trials, spectral evidence—the testimony of a church member who claimed to have seen a person's spirit performing witchcraft—was enough to sentence the accused to death. Miller studied the court records of the trials to gain insight into his characters—all of whom were real people—and get a feel for the Puritan way of speaking. Above all, he wanted to capture the mood of a time when no one was safe.

CAST OF CHARACTERS
(*in order of appearance*)

Reverend Samuel Parris
Betty Parris
Tituba
Abigail Williams
John Proctor
Elizabeth Proctor
Susanna Walcott
Mrs. Ann Putnam
Thomas Putnam
Mercy Lewis
Mary Warren
Rebecca Nurse
Giles Corey
Reverend John Hale
Francis Nurse
Ezekiel Cheever
Marshal Herrick
Judge Hathorne
Martha Corey
Deputy Governor Danforth
Girls of Salem
Sarah Good

Act *One*

An Overture

(*A small upper bedroom in the home of* Reverend Samuel Parris, *Salem, Massachusetts, in the spring of the year 1692.*

There is a narrow window at the left. Through its leaded panes the morning sunlight streams. A candle still burns near the bed, which is at the right. A chest, a chair, and a small table are the other furnishings. At the back a door opens on the landing of the stairway to the ground floor. The room gives off an air of clean spareness. The roof rafters are exposed, and the wood colors are raw and unmellowed.

As the curtain rises, Reverend Parris *is discovered kneeling beside the bed, evidently in prayer. His daughter,* Betty Parris, *aged ten, is lying on the bed, inert.*)

At the time of these events Parris was in his middle forties. In history he cut a villainous path, and there is very little good to be said for him. He believed he was being persecuted wherever he went, despite his best efforts to win people and God to his side. In meeting, he felt insulted if someone rose to shut the door without first asking his permission. He was a widower with no interest in children, or talent with them. He regarded them as young adults, and until this strange crisis he, like the rest of Salem, never conceived that the children were anything but thankful for being permitted to walk straight, eyes slightly lowered, arms at the sides, and mouths shut until bidden to speak.

His house stood in the "town"—but we today would hardly call it a village. The meeting house[1] was nearby, and from this point outward—toward the bay or inland—there were a few small-windowed, dark houses snuggling against the raw Massachusetts winter. Salem had been established hardly forty years before. To the European world the whole province was a barbaric frontier inhabited by a sect of fanatics who, nevertheless, were shipping out products of slowly increasing quantity and value.

No one can really know what their lives were like. They had no novelists—and would not have permitted anyone to read a novel if one were handy. Their creed forbade anything resembling a theater or "vain enjoyment." They did not celebrate Christmas, and a holiday from work meant only that they must concentrate even more upon prayer.

Which is not to say that nothing broke into this strict and somber way of life. When a new farmhouse was built, friends assembled to "raise the roof," and there would be special foods cooked and probably some potent cider passed around. There was a good supply of ne'er-do-wells in Salem, who dallied at the shovelboard[2] in Bridget Bishop's tavern. Probably more than the creed, hard work kept the morals of the place from spoiling, for the people were forced

1. **meeting house:** the most important building in the Puritan community, used both for worship and for meetings.
2. **shovelboard:** a game in which a coin or disc is shoved across a board by hand.



Daniel Day-Lewis as John Proctor

to fight the land like heroes for every grain of corn, and no man had very much time for fooling around.

That there were some jokers, however, is indicated by the practice of appointing a two-man patrol whose duty was to "walk forth in the time of God's worship to take notice of such as either lye about the meeting house, without attending to the word and ordinances, or that lye at home or in the fields without giving good account thereof, and to take the names of such persons, and to present them to the magistrates, whereby they may be accordingly proceeded against." This predilection for minding other people's business was time-honored among the people of Salem, and it undoubtedly created many of the suspicions which were to feed the coming madness. It was also, in my opinion, one of the things that a John Proctor would rebel against, for the time of the armed camp had almost passed, and since the country was reasonably—although not wholly—safe, the old disciplines were beginning to rankle. But, as in all such matters, the issue was not clear-cut, for danger was still a possibility, and in unity still lay the best promise of safety.

The edge of the wilderness was close by. The American continent stretched endlessly west, and it was full of mystery for them. It stood, dark and threatening, over their shoulders night and day, for out of it Indian tribes marauded from time to time, and Reverend Parris had parishioners who had lost relatives to these heathen.

The parochial snobbery of these people was partly responsible for their failure to convert the Indians. Probably they also preferred to take land from heathens rather than from fellow Christians. At any rate, very few Indians were converted, and the Salem folk believed that the virgin forest was the Devil's last preserve, his home base and the citadel of his final stand. To the best of their knowledge the American forest was the last place on earth that was not paying homage to God.

For these reasons, among others, they carried about an air of innate resistance, even of persecution. Their fathers had, of course, been persecuted in England. So now they and their church found it necessary to deny any other sect its freedom, lest their New Jerusalem[3] be defiled and corrupted by wrong ways and deceitful ideas.

They believed, in short, that they held in their steady hands the candle that would light the world. We have inherited this belief, and it has helped and hurt us. It helped them with the discipline it gave them. They were a dedicated folk, by and large, and they had to be to survive the life they had chosen or been born into in this country.

The proof of their belief's value to them may be taken from the opposite character of the first Jamestown settlement, farther south, in Virginia. The Englishmen who landed there were motivated mainly by a hunt for profit. They had thought to pick off the wealth of the new country and then return rich to England. They were a band of individualists, and a much more ingratiating group than the Massachusetts men. But Virginia destroyed them. Massachusetts tried to kill off the Puritans, but they combined; they set up a communal society which, in the beginning, was little more than an armed camp with an autocratic and very devoted leadership. It was, however, an autocracy by consent, for they were united from top to bottom by a commonly held ideology whose perpetuation was the reason and justification for all their sufferings. So their self-denial, their purposefulness, their suspicion of all vain pursuits, their hard-handed justice, were altogether perfect instruments for the conquest of this space so antagonistic to man.

But the people of Salem in 1692 were not quite the dedicated folk that arrived on the *Mayflower*. A vast differentiation had taken place, and in their own time a revolution had unseated the royal government and substituted a junta which was at this

3. **New Jerusalem:** in Christianity, a heavenly city and the last resting place of the souls saved by Jesus. It was considered the ideal city, and Puritans modeled their communities after it.

moment in power.[4] The times, to their eyes, must have been out of joint, and to the common folk must have seemed as insoluble and complicated as do ours today. It is not hard to see how easily many could have been led to believe that the time of confusion had been brought upon them by deep and darkling forces. No hint of such speculation appears on the court record, but social disorder in any age breeds such mystical suspicions, and when, as in Salem, wonders are brought forth from below the social surface, it is too much to expect people to hold back very long from laying on the victims with all the force of their frustrations.

The Salem tragedy, which is about to begin in these pages, developed from a paradox. It is a paradox in whose grip we still live, and there is no prospect yet that we will discover its resolution. Simply, it was this: for good purposes, even high purposes, the people of Salem developed a theocracy, a combine of state and religious power whose function was to keep the community together, and to prevent any kind of disunity that might open it to destruction by material or ideological enemies. It was forged for a necessary purpose and accomplished that purpose. But all organization is and must be grounded on the idea of exclusion and prohibition, just as two objects cannot occupy the same space. Evidently the time came in New England when the repressions of order were heavier than seemed warranted by the dangers against which the order was organized. The witch-hunt was a perverse manifestation of the panic which set in among all classes when the balance began to turn toward greater individual freedom.

When one rises above the individual villainy displayed, one can only pity them all, just as we shall be pitied someday. It is still impossible for man to organize his social life without repressions, and the balance has yet to be struck between order and freedom.

The witch-hunt was not, however, a mere repression. It was also, and as importantly, a long overdue opportunity for everyone so inclined to express publicly his guilt and sins, under the cover of accusations against the victims. It suddenly became possible—and patriotic and holy—for a man to say that Martha Corey had come into his bedroom at night, and that, while his wife was sleeping at his side, Martha laid herself down on his chest and "nearly suffocated him." Of course it was her spirit only, but his satisfaction at confessing himself was no lighter than if it had been Martha herself. One could not ordinarily speak such things in public.

Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible's charitable injunctions. Land-lust which had been expressed before by constant bickering over boundaries and deeds, could now be elevated to the arena of morality; one could cry witch against one's neighbor and feel perfectly justified in the bargain. Old scores could be settled on a plane of heavenly combat between Lucifer and the Lord; suspicions and the envy of the miserable toward the happy could and did burst out in the general revenge.

(Reverend Parris *is praying now, and, though we cannot hear his words, a sense of his confusion hangs about him. He mumbles, then seems about to weep; then he weeps, then prays again; but his daughter does not stir on the bed.*

The door opens, and his Negro slave enters. Tituba *is in her forties.* Parris *brought her with him from Barbados, where he spent some years as a merchant before entering the ministry. She enters as one does who can no longer bear to be barred from the sight of her beloved, but she is also very frightened because her slave sense has warned her that, as always, trouble in this house eventually lands on her back.*)

Tituba (*already taking a step backward*). My Betty be hearty soon?

4. **a junta** (hŏŏn′tə) **. . . power:** *Junta* is a Spanish term meaning "a small, elite ruling council." The reference here is to the group that led England's Glorious Revolution of 1688–1689.

Parris. Out of here!

Tituba (*backing to the door*). My Betty not goin' die . . .

Parris (*scrambling to his feet in a fury*). Out of my sight! (*She is gone.*) Out of my—(*He is overcome with sobs. He clamps his teeth against them and closes the door and leans against it, exhausted.*) Oh, my God! God help me! (*Quaking with fear, mumbling to himself through his sobs, he goes to the bed and gently takes* Betty*'s hand.*) Betty. Child. Dear child. Will you wake, will you open up your eyes! Betty, little one . . .

(*He is bending to kneel again when his niece,* Abigail Williams, *seventeen, enters—a strikingly beautiful girl, an orphan, with an endless capacity for* ***dissembling.*** *Now she is all worry and apprehension and propriety.*)

Abigail. Uncle? (*He looks to her.*) Susanna Walcott's here from Doctor Griggs.

Parris. Oh? Let her come, let her come.

Abigail (*leaning out the door to call to Susanna, who is down the hall a few steps*). Come in, Susanna.

(Susanna Walcott, *a little younger than* Abigail, *a nervous, hurried girl, enters.*)

Parris (*eagerly*). What does the doctor say, child?

Susanna (*craning around* Parris *to get a look at* Betty). He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books.

Parris. Then he must search on.

Susanna. Aye, sir, he have been searchin' his books since he left you, sir. But he bid me tell you, that you might look to unnatural things for the cause of it.

Parris (*his eyes going wide*). No—no. There be no unnatural cause here. Tell him I have sent for Reverend Hale of Beverly, and Mr. Hale will surely confirm that. Let him look to medicine and put out all thought of unnatural causes here. There be none.

Susanna. Aye, sir. He bid me tell you. (*She turns to go.*)

Abigail. Speak nothin' of it in the village, Susanna.

Parris. Go directly home and speak nothing of unnatural causes.

Susanna. Aye, sir. I pray for her. (*She goes out.*)

Abigail. Uncle, the rumor of witchcraft is all about; I think you'd best go down and deny it yourself. The parlor's packed with people, sir. I'll sit with her.

Parris (*pressed, turns on her*). And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?

Abigail. Uncle, we did dance; let you tell them I confessed it—and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.

Parris. Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?

Abigail. We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it.

Parris. Child. Sit you down.

Abigail (*quavering, as she sits*). I would never hurt Betty. I love her dearly.

Parris. Now look you, child, your punishment will come in its time. But if you trafficked with[5] spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.

Abigail. But we never conjured spirits.

Parris. Then why can she not move herself since midnight? This child is desperate! (Abigail *lowers her eyes.*) It must come out—my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?

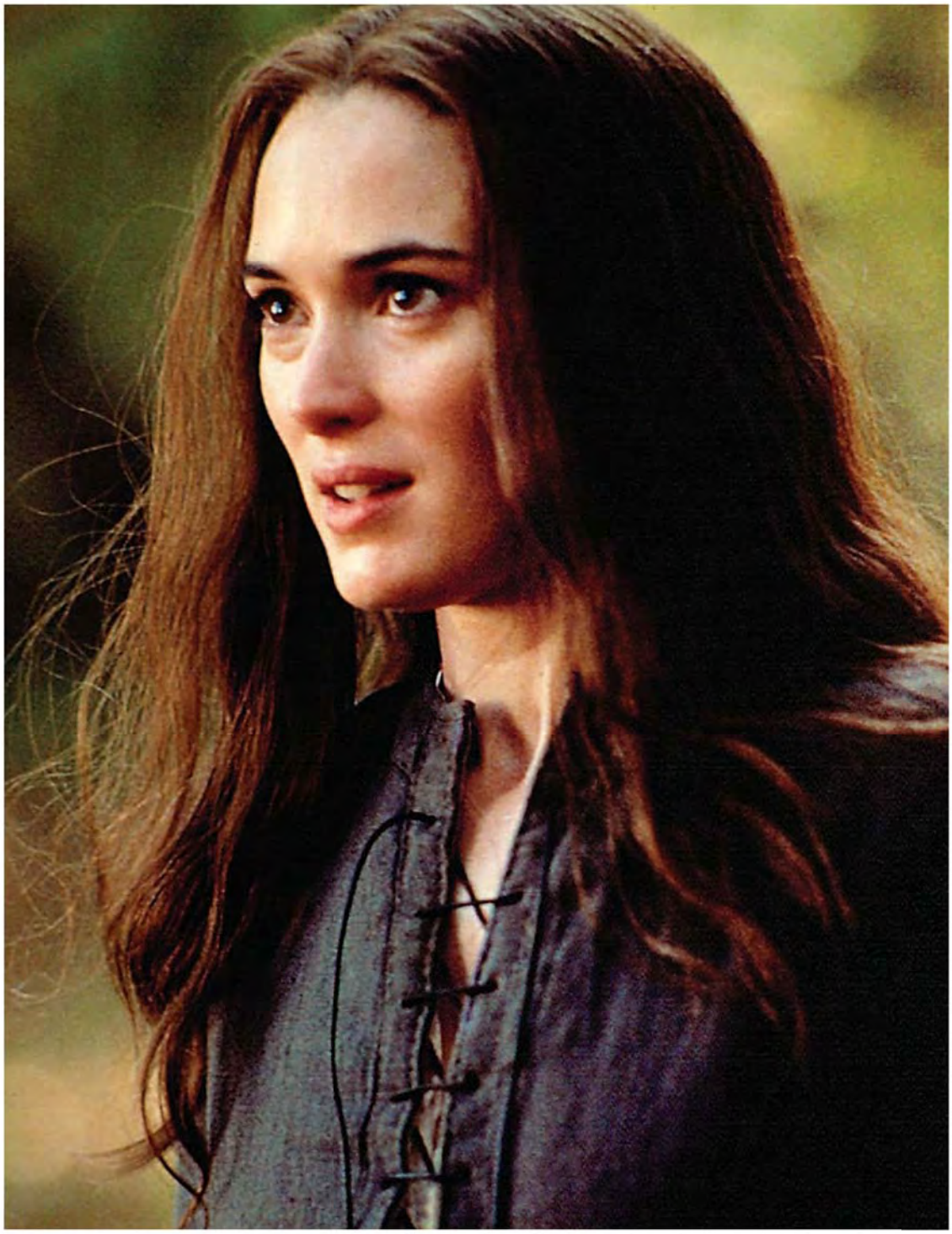
Abigail. I have heard of it, uncle.

Parris. There is a faction that is sworn to drive me from my pulpit. Do you understand that?

Abigail. I think so, sir.

Parris. Now then, in the midst of such disruption, my own household is discovered to be the very center of some obscene practice. Abominations are done in the forest—

5. **trafficked with:** met with.



Winona Ryder as Abigail Williams

Abigail. It were sport, uncle!

Parris (*pointing at* Betty). You call this sport? (*She lowers her eyes. He pleads.*) Abigail, if you know something that may help the doctor, for God's sake tell it to me. (*She is silent.*) I saw Tituba waving her arms over the fire when I came on you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire!

Abigail. She always sings her Barbados songs, and we dance.

Parris. I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying on the grass.

Abigail (*innocently*). A dress?

Parris (*It is very hard to say*). Aye, a dress. And I thought I saw—someone naked running through the trees!

Abigail (*in terror*). No one was naked! You mistake yourself, uncle!

Parris (*with anger*). I saw it! (*He moves from her. Then, resolved*) Now tell me true, Abigail. And I pray you feel the weight of truth upon you, for now my ministry's at stake, my ministry and perhaps your cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.

Abigail. There is nothin' more. I swear it, uncle.

Parris (*studies her, then nods, half convinced*). Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back—now give me upright answer. Your name in the town—it is entirely white, is it not?

Abigail (*with an edge of resentment*). Why, I am sure it is, sir. There be no blush about my name.[6]

Parris (*to the point*). Abigail, is there any other cause than you have told me, for your being discharged from Goody[7] Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?

Abigail. She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, sniveling woman, and I will not work for such a woman!

Parris. She may be. And yet it has troubled me that you are now seven month out of their house, and in all this time no other family has ever called for your service.

Abigail. They want slaves, not such as I. Let them send to Barbados for that. I will not black my face for any of them! (*with ill-concealed resentment at him*) Do you begrudge my bed, uncle?

Parris. No—no.

Abigail (*in a temper*). My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!

(*Enter* Mrs. Ann Putnam. *She is a twisted soul of forty-five, a death-ridden woman, haunted by dreams.*)

Parris (*as soon as the door begins to open*). No—no, I cannot have anyone. (*He sees her, and a certain* ***deference*** *springs into him, although his worry remains.*) Why, Goody Putnam, come in.

Mrs. Putnam (*full of breath, shiny-eyed*). It is a marvel. It is surely a stroke of hell upon you.

Parris. No, Goody Putnam, it is—

Mrs. Putnam (*glancing at* Betty). How high did she fly, how high?

Parris. No, no, she never flew—

Mrs. Putnam (*very pleased with it*). Why, it's sure she did. Mr. Collins saw her goin' over Ingersoll's barn, and come down light as bird, he says!

Parris. Now, look you, Goody Putnam, she never—

6. **There be . . . my name:** There is nothing wrong with my reputation.
7. **Goody:** short for *Goodwife,* the Puritan equivalent of *Mrs.*

(*Enter* Thomas Putnam, *a well-to-do, hard-handed landowner, near fifty.*) Oh, good morning, Mr. Putnam.

Putnam. It is a providence the thing is out now! It is a providence. (*He goes directly to the bed.*)

Parris. What's out, sir, what's—?

(Mrs. Putnam *goes to the bed.*)

Putnam (*looking down at* Betty). Why, *her* eyes is closed! Look you, Ann.

Mrs. Putnam. Why, that's strange. (*to* Parris) Ours is open.

Parris (*shocked*). Your Ruth is sick?

Mrs. Putnam (*with vicious certainty*). I'd not call it sick; the Devil's touch is heavier than sick. It's death, y'know, it's death drivin' into them, forked and hoofed.

Parris. Oh, pray not! Why, how does Ruth ail?

Mrs. Putnam. She ails as she must—she never waked this morning, but her eyes open and she walks, and hears naught, sees naught, and cannot eat. Her soul is taken, surely.

(Parris *is struck.*)

Putnam (*as though for further details*). They say you've sent for Reverend Hale of Beverly?

Parris (*with dwindling conviction now*). A precaution only. He has much experience in all demonic arts, and I—

Mrs. Putnam. He has indeed; and found a witch in Beverly last year, and let you remember that.

Parris. Now, Goody Ann, they only thought that were a witch, and I am certain there be no element of witchcraft here.

Putnam. No witchcraft! Now look you, Mr. Parris—

Parris. Thomas, Thomas, I pray you, leap not to witchcraft. I know that you—you least of all, Thomas, would ever wish so disastrous a charge laid upon me. We cannot leap to witchcraft. They will howl me out of Salem for such corruption in my house.

A word about Thomas Putnam. He was a man with many grievances, at least one of which appears justified. Some time before, his wife's brother-in-law, James Bayley, had been turned down as minister of Salem. Bayley had all the qualifications, and a two-thirds vote into the bargain, but a faction stopped his acceptance, for reasons that are not clear.

Thomas Putnam was the eldest son of the richest man in the village. He had fought the Indians at Narragansett,[8] and was deeply interested in parish affairs. He undoubtedly felt it poor payment that the village should so blatantly disregard his candidate for one of its more important offices, especially since he regarded himself as the intellectual superior of most of the people around him.

His vindictive nature was demonstrated long before the witchcraft began. Another former Salem minister, George Burroughs, had had to borrow money to pay for his wife's funeral, and, since the parish was remiss in his salary, he was soon bankrupt. Thomas and his brother John had Burroughs jailed for debts the man did not owe. The incident is important only in that Burroughs succeeded in becoming minister where Bayley, Thomas Putnam's brother-in-law, had been rejected; the motif of resentment is clear here. Thomas Putnam felt that his own name and the honor of his family had been smirched by the village, and he meant to right matters however he could.

Another reason to believe him a deeply embittered man was his attempt to break his father's will, which left a disproportionate amount to a stepbrother. As with every other public cause in which he tried to force his way, he failed in this.

So it is not surprising to find that so many accusations against people are in the handwriting of Thomas Putnam, or that his name is so often found as a witness **corroborating** the supernatural testimony, or that his daughter led the crying-out at the most opportune junctures of the trials, especially when—But we'll speak of that when we come to it.

8. **fought the Indians at Narragansett:** The Puritans fought a series of battles against the Narragansett Indians over territory that both groups had settled on.

Putnam (*At the moment he is intent upon getting* Parris, *for whom he has only contempt, to move toward the abyss*). Mr. Parris, I have taken your part in all contention here, and I would continue; but I cannot if you hold back in this. There are hurtful, vengeful spirits layin' hands on these children.

Parris. But, Thomas, you cannot—

Putnam. Ann! Tell Mr. Parris what you have done.

Mrs. Putnam. Reverend Parris, I have laid seven babies unbaptized in the earth. Believe me, sir, you never saw more hearty babies born. And yet, each would wither in my arms the very night of their birth. I have spoke nothin', but my heart has clamored intimations.[9] And now, this year, my Ruth, my only—I see her turning strange. A secret child she has become this year, and shrivels like a sucking mouth were pullin' on her life too. And so I thought to send her to your Tituba—

Parris. To Tituba! What may Tituba—?

Mrs. Putnam. Tituba knows how to speak to the dead, Mr. Parris.

Parris. Goody Ann, it is a formidable sin to conjure up the dead!

Mrs. Putnam. I take it on my soul, but who else may surely tell us what person murdered my babies?

Parris (*horrified*). Woman!

Mrs. Putnam. They were murdered, Mr. Parris! And mark this proof! Mark it! Last night my Ruth were ever so close to their little spirits; I know it, sir. For how else is she struck dumb now except some power of darkness would stop her mouth? It is a marvelous sign, Mr. Parris!

Putnam. Don't you understand it, sir? There is a murdering witch among us, bound to keep herself in the dark. (Parris *turns to* Betty, *a frantic terror rising in him.*) Let your enemies make of it what they will, you cannot blink it more.

Parris (*to* Abigail). Then you were conjuring spirits last night.

Abigail (*whispering*). Not I, sir—Tituba and Ruth.

Parris (*turns now, with new fear, and goes to* Betty, *looks down at her, and then, gazing off*). Oh, Abigail, what proper payment for my charity! Now I am undone.

Putnam. You are not undone! Let you take hold here. Wait for no one to charge you—declare it yourself. You have discovered witchcraft—

Parris. In my house? In my house, Thomas? They will topple me with this! They will make of it a—

(*Enter* Mercy Lewis, *the Putnams' servant, a fat, sly, merciless girl of eighteen.*)

Mercy. Your pardons. I only thought to see how Betty is.

Putnam. Why aren't you home? Who's with Ruth?

Mercy. Her grandma come. She's improved a little, I think—she give a powerful sneeze before.

Mrs. Putnam. Ah, there's a sign of life!

Mercy. I'd fear no more, Goody Putnam. It were a grand sneeze; another like it will shake her wits together, I'm sure. (*She goes to the bed to look.*)

Parris. Will you leave me now, Thomas? I would pray a while alone.

Abigail. Uncle, you've prayed since midnight. Why do you not go down and—

Parris. No—no. (*to* Putnam) I have no answer for that crowd. I'll wait till Mr. Hale arrives. (*to get* Mrs. Putnam *to leave*) If you will, Goody Ann . . .

Putnam. Now look you, sir. Let you strike out against the Devil, and the village will bless you for it! Come down, speak to them—pray with them. They're thirsting for your word, Mister! Surely you'll pray with them.

Parris (*swayed*). I'll lead them in a psalm, but let you say nothing of witchcraft yet. I will not discuss it. The cause is yet unknown. I have had enough contention since I came; I want no more.

Mrs. Putnam. Mercy, you go home to Ruth, d'y'hear?

Mercy. Aye, mum.

(Mrs. Putnam *goes out.*)

9. **clamored intimations** (klăm'ərd ĭn'tə-mā'shənz): nagging suspicions.

Parris (*to* Abigail). If she starts for the window, cry for me at once.

Abigail. I will, uncle.

Parris (*to* Putnam). There is a terrible power in her arms today. (*He goes out with* Putnam.)

Abigail (*with hushed* ***trepidation***). How is Ruth sick?

Mercy. It's weirdish, I know not—she seems to walk like a dead one since last night.

Abigail (*turns at once and goes to* Betty, *and now, with fear in her voice*). Betty? (Betty *doesn't move. She shakes her.*) Now stop this! Betty! Sit up now!

(Betty *doesn't stir.* Mercy *comes over.*)

Mercy. Have you tried beatin' her? I gave Ruth a good one and it waked her for a minute. Here, let me have her.

Abigail (*holding* Mercy *back*). No, he'll be comin' up. Listen, now; if they be questioning us, tell them we danced—I told him as much already.

Mercy. Aye. And what more?

Abigail. He knows Tituba conjured Ruth's sisters to come out of the grave.

Mercy. And what more?

Abigail. He saw you naked.

Mercy (*clapping her hands together with a frightened laugh*). Oh, Jesus!

(*Enter* Mary Warren, *breathless. She is seventeen, a* ***subservient,*** *naive, lonely girl.*)

Mary Warren. What'll we do? The village is out! I just come from the farm; the whole country's talkin' witchcraft! They'll be callin' us witches, Abby!

Mercy (*pointing and looking at* Mary Warren). She means to tell, I know it.

Mary Warren. Abby, we've got to tell. Witchery's a hangin' error, a hangin' like they done in Boston two year ago! We must tell the truth, Abby! You'll only be whipped for dancin', and the other things!

Abigail. Oh, *we'll* be whipped!

Mary Warren. I never done none of it, Abby. I only looked!



Villagers gathering to gossip

Mercy (*moving menacingly toward* Mary). Oh, you're a great one for lookin', aren't you, Mary Warren? What a grand peeping courage you have!

(Betty, *on the bed, whimpers.* Abigail *turns to her at once.*)

Abigail. Betty? (*She goes to* Betty.) Now, Betty, dear, wake up now. It's Abigail. (*She sits* Betty *up and furiously shakes her.*) I'll beat you, Betty! (Betty *whimpers.*) My, you seem improving. I talked to your papa and I told him everything. So there's nothing to—

Betty (*darts off the bed, frightened of* Abigail, *and flattens herself against the wall*). I want my mama!

Abigail (*with alarm, as she cautiously approaches* Betty). What ails you, Betty? Your mama's dead and buried.

Betty. I'll fly to Mama. Let me fly! (*She raises her arms as though to fly, and streaks for the window, gets one leg out.*)

Abigail (*pulling her away from the window*). I told him everything; he knows now, he knows everything we—

Betty. You drank blood, Abby! You didn't tell him that!

Abigail. Betty, you never say that again! You will never—

Betty. You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!

Abigail (*smashes her across the face*). Shut it! Now shut it!

Betty (*collapsing on the bed*). Mama, Mama! (*She dissolves into sobs.*)

Abigail. Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you.[10] And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! (*She goes to* Betty *and roughly sits her up.*) Now, you—sit up and stop this!

(*But* Betty *collapses in her hands and lies inert on the bed.*)

Mary Warren (*with hysterical fright*). What's got her? (Abigail *stares in fright at* Betty.) Abby, she's going to die! It's a sin to conjure, and we—

Abigail (*starting for* Mary). I say shut it, Mary Warren!

(*Enter* John Proctor. *On seeing him,* Mary Warren *leaps in fright.*)

Proctor was a farmer in his middle thirties. He need not have been a partisan of any faction in the town, but there is evidence to suggest that he had a sharp and biting way with hypocrites. He was the kind of man—powerful of body, even-tempered, and not easily led—who cannot refuse support to partisans without drawing their deepest resentment. In Proctor's presence a fool felt his foolishness instantly—and a Proctor is always marked for calumny[11] therefore.

But as we shall see, the steady manner he displays does not spring from an untroubled soul. He is a sinner, a sinner not only against the moral fashion of the time, but against his own vision of decent conduct. These people had no ritual for the washing away of sins. It is another trait we inherited from them, and it has helped to discipline us as well as to breed hypocrisy among us. Proctor, respected and even feared in Salem, has come to regard himself as a kind of fraud. But no hint of this has yet appeared on the surface, and as he enters from the crowded parlor below it is a man in his prime we see, with a quiet confidence and an unexpressed, hidden force. Mary Warren, his servant, can barely speak for embarrassment and fear.

10. **bring . . . shudder you:** inflict a terrifying punishment on you.
11. **marked for calumny** (kăl′əm-nē): singled out to have lies told about him.

Mary Warren. Oh! I'm just going home, Mr. Proctor.

Proctor. Be you foolish, Mary Warren? Be you deaf? I forbid you leave the house, did I not? Why shall I pay you? I am looking for you more often than my cows!

Mary Warren. I only come to see the great doings in the world.

Proctor. I'll show you a great doin' on your arse one of these days. Now get you home; my wife is waitin' with your work! (*Trying to retain a shred of dignity, she goes slowly out.*)

Mercy Lewis (*both afraid of him and strangely titillated*). I'd best be off. I have my Ruth to watch. Good morning, Mr. Proctor.

(Mercy *sidles out. Since* Proctor*'s entrance,* Abigail *has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to* Betty *on the bed.*)

Abigail. Gah! I'd almost forgot how strong you are, John Proctor!

Proctor (*looking at* Abigail *now, the faintest suggestion of a knowing smile on his face*). What's this mischief here?

Abigail (*with a nervous laugh*). Oh, she's only gone silly somehow.

Proctor. The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.

Abigail. Oh, posh! (*Winningly she comes a little closer, with a confidential, wicked air.*) We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.

Proctor (*his smile widening*). Ah, you're wicked yet, aren't y'! (*A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.*) You'll be clapped in the stocks before you're twenty.

(*He takes a step to go, and she springs into his path.*)

Abigail. Give me a word, John. A soft word. (*Her concentrated desire destroys his smile.*)

Proctor. No, no, Abby. That's done with.

Abigail (*tauntingly*). You come five mile to see a silly girl fly? I know you better.

Proctor (*setting her firmly out of his path*). I come to see what mischief your uncle's brewin' now. (*with final emphasis*) Put it out of mind, Abby.

Abigail (*grasping his hand before he can release her*). John—I am waitin' for you every night.

Proctor. Abby, I never give you hope to wait for me.

Abigail (*now beginning to anger—she can't believe it*). I have something better than hope, I think!

Proctor. Abby, you'll put it out of mind. I'll not be comin' for you more.

Abigail. You're surely sportin' with me.

Proctor. You know me better.

Abigail. I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now!

Proctor. Abby, that's a wild thing to say—

Abigail. A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

Proctor. I have hardly stepped off my farm this sevenmonth.

Abigail. I have a sense for heat, John, and yours has drawn me to my window, and I have seen you looking up, burning in your loneliness. Do you tell me you've never looked up at my window?

Proctor. I may have looked up.

Abigail (*now softening*). And you must. You are no wintry man. I *know* you, John. I know you. (*She is weeping.*) I cannot sleep for dreamin'; I cannot dream but I wake and walk about the house as though I'd find you comin' through some door. (*She clutches him desperately*).

Proctor (*gently pressing her from him, with great sympathy but firmly*). Child—

Abigail (*with a flash of anger*). How do you call me child!

Proctor. Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of mind. We never touched, Abby.

Abigail. Aye, but we did.

Proctor. Aye, but we did not.

Abigail (*with a bitter anger*). Oh, I marvel how such a strong man may let such a sickly wife be—

Proctor (*angered—at himself as well*). You'll speak nothin' of Elizabeth!

Abigail. She is blackening my name in the village! She is telling lies about me! She is a cold, sniveling woman, and you bend to her! Let her turn you like a—

Proctor (*shaking her*). Do you look for whippin'?

(*A psalm is heard being sung below.*)

Abigail (*in tears*). I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretense Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted[12] men! And now you bid me tear the light out of my eyes? I will not, I cannot! You loved me, John Proctor, and whatever sin it is, you love me yet! (*He turns abruptly to go out. She rushes to him.*) John, pity me, pity me!

(*The words "going up to Jesus" are heard in the psalm, and* Betty *claps her ears suddenly and whines loudly.*)

Abigail. Betty? (*She hurries to* Betty, *who is now sitting up and screaming.* Proctor *goes to* Betty *as* Abigail *is trying to pull her hands down, calling* "Betty!")

Proctor (*growing unnerved*). What's she doing? Girl, what ails you? Stop that wailing!

(*The singing has stopped in the midst of this, and now* Parris *rushes in.*)

Parris. What happened? What are you doing to her? Betty! (*He rushes to the bed, crying,* "Betty, Betty!" Mrs. Putnam *enters, feverish with curiosity, and with her* Thomas Putnam *and* Mercy Lewis. Parris, *at the bed, keeps lightly slapping* Betty*'s face, while she moans and tries to get up.*)

Abigail. She heard you singin' and suddenly she's up and screamin'.

Mrs. Putnam. The psalm! The psalm! She cannot bear to hear the Lord's name!

Parris. No. God forbid. Mercy, run to the doctor! Tell him what's happened here! (Mercy Lewis *rushes out.*)

Mrs. Putnam. Mark it for a sign, mark it!

(Rebecca Nurse, *seventy-two, enters. She is white-haired, leaning upon her walking-stick.*)

Putnam (*pointing at the whimpering* Betty). That is a notorious sign of witchcraft afoot, Goody Nurse, a prodigious sign!

Mrs. Putnam. My mother told me that! When they cannot bear to hear the name of—

Parris (*trembling*). Rebecca, Rebecca, go to her, we're lost. She suddenly cannot bear to hear the Lord's—

(Giles Corey, *eighty-three, enters. He is knotted with muscle, canny, inquisitive, and still powerful.*)

Rebecca. There is hard sickness here, Giles Corey, so please to keep the quiet.

Giles. I've not said a word. No one here can testify I've said a word. Is she going to fly again? I hear she flies.

Putnam. Man, be quiet now!

(*Everything is quiet.* Rebecca *walks across the room to the bed. Gentleness exudes from her.* Betty *is quietly whimpering, eyes shut.* Rebecca *simply stands over the child, who gradually quiets.*)

And while they are so absorbed, we may put a word in for Rebecca. Rebecca was the wife of Francis Nurse, who, from all accounts, was one of those men for whom both sides of the argument had to have respect. He was called upon to arbitrate disputes as though he were an unofficial judge, and

12. **covenanted** (kŭv'ə-nən-tĭd): In Puritan religious practice, the men of a congregation would make an agreement, or covenant, to govern the community and abide by its beliefs and practices.

Rebecca also enjoyed the high opinion most people had for him. By the time of the delusion,[13] they had three hundred acres, and their children were settled in separate homesteads within the same estate. However, Francis had originally rented the land, and one theory has it that, as he gradually paid for it and raised his social status, there were those who resented his rise.

Another suggestion to explain the systematic campaign against Rebecca, and inferentially against Francis, is the land war he fought with his neighbors, one of whom was a Putnam. This squabble grew to the proportions of a battle in the woods between partisans of both sides, and it is said to have lasted for two days. As for Rebecca herself, the general opinion of her character was so high that to explain how anyone dared cry her out for a witch—and more, how adults could bring themselves to lay hands on her—we must look to the fields and boundaries of that time.

As we have seen, Thomas Putnam's man for the Salem ministry was Bayley. The Nurse clan had been in the faction that prevented Bayley's taking office. In addition, certain families allied to the Nurses by blood or friendship, and whose farms were contiguous with the Nurse farm or close to it, combined to break away from the Salem town authority and set up Topsfield, a new and independent entity whose existence was resented by old Salemites.

That the guiding hand behind the outcry was Putnam's is indicated by the fact that, as soon as it began, this Topsfield-Nurse faction absented themselves from church in protest and disbelief. It was Edward and Jonathan Putnam who signed the first complaint against Rebecca; and Thomas Putnam's little daughter was the one who fell into a fit at the hearing and pointed to Rebecca as her attacker. To top it all, Mrs. Putnam—who is now staring at the bewitched child on the bed—soon accused Rebecca's spirit of "tempting her to **iniquity,**" a charge that had more truth in it than Mrs. Putnam could know.

Mrs. Putnam (*astonished*). What have you done?

(Rebecca, *in thought, now leaves the bedside and sits.*)

Parris (*wondrous and relieved*). What do you make of it, Rebecca?

Putnam (*eagerly*). Goody Nurse, will you go to my Ruth and see if you can wake her?

Rebecca (*sitting*). I think she'll wake in time. Pray calm yourselves. I have eleven children, and I am twenty-six times a grandma, and I have seen them all through their silly seasons, and when it come on them they will run the Devil bowlegged keeping up with their mischief. I think she'll wake when she tires of it. A child's spirit is like a child, you can never catch it by running after it; you must stand still, and, for love, it will soon itself come back.

Proctor. Aye, that's the truth of it, Rebecca.

Mrs. Putnam. This is no silly season, Rebecca. My Ruth is bewildered, Rebecca; she cannot eat.

Rebecca. Perhaps she is not hungered yet. (*to* Parris) I hope you are not decided to go in search of loose spirits, Mr. Parris. I've heard promise of that outside.

Parris. A wide opinion's running in the parish that the Devil may be among us, and I would satisfy them that they are wrong.

Proctor. Then let you come out and call them wrong. Did you consult the wardens[14] before you called this minister to look for devils?

Parris. He is not coming to look for devils!

Proctor. Then what's he coming for?

Putnam. There be children dyin' in the village, Mister!

Proctor. I seen none dyin'. This society will not be a bag to swing around your head, Mr. Putnam. (*to* Parris) Did you call a meeting before you—?

Putnam. I am sick of meetings; cannot the man turn his head without he have a meeting?

Proctor. He may turn his head, but not to Hell!

Rebecca. Pray, John, be calm. (*Pause. He defers to her.*) Mr. Parris, I think you'd best send Reverend

13. **the time of the delusion:** the era of the witchcraft accusations and trials.

14. **wardens:** officers appointed to keep order.

Hale back as soon as he come. This will set us all to arguin' again in the society, and we thought to have peace this year. I think we ought rely on the doctor now, and good prayer.

Mrs. Putnam. Rebecca, the doctor's baffled!

Rebecca. If so he is, then let us go to God for the cause of it. There is prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and—

Putnam. How may we blame ourselves? I am one of nine sons; the Putnam seed have peopled this province. And yet I have but one child left of eight—and now she shrivels!

Rebecca. I cannot fathom that.

Mrs. Putnam (*with a growing edge of sarcasm*). But I must! You think it God's work you should never lose a child, nor grandchild either, and I bury all but one? There are wheels within wheels in this village, and fires within fires!

Putnam (*to* Parris). When Reverend Hale comes, you will proceed to look for signs of witchcraft here.

Proctor (*to* Putnam). You cannot command Mr. Parris. We vote by name in this society, not by acreage.

Putnam. I never heard you worried so on this society, Mr. Proctor. I do not think I saw you at Sabbath meeting since snow flew.

Proctor. I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation. Take it to heart, Mr. Parris. There are many others who stay away from church these days because you hardly ever mention God any more.

Parris (*now aroused*). Why, that's a drastic charge!

Rebecca. It's somewhat true; there are many that quail to bring their children—

Parris. I do not preach for children, Rebecca. It is not the children who are unmindful of their obligations toward this ministry.

Rebecca. Are there really those unmindful?

Parris. I should say the better half of Salem village—

Putnam. And more than that!

Parris. Where is my wood? My contract provides I be supplied with all my firewood. I am waiting since November for a stick, and even in November I had to show my frostbitten hands like some London beggar!

Giles. You are allowed six pound a year to buy your wood, Mr. Parris.

Parris. I regard that six pound as part of my salary. I am paid little enough without I spend six pound on firewood.

Proctor. Sixty, plus six for firewood—

Parris. The salary is sixty-six pound, Mr. Proctor! I am not some preaching farmer with a book under my arm; I am a graduate of Harvard College.

Giles. Aye, and well instructed in arithmetic!

Parris. Mr. Corey, you will look far for a man of my kind at sixty pound a year! I am not used to this poverty; I left a thrifty business in the Barbados to serve the Lord. I do not fathom it, why am I persecuted here? I cannot offer one proposition but there be a howling riot of argument. I have often wondered if the Devil be in it somewhere; I cannot understand you people otherwise.

Proctor. Mr. Parris, you are the first minister ever did demand the deed to this house—

Parris. Man! Don't a minister deserve a house to live in?

Proctor. To live in, yes. But to ask ownership is like you shall own the meeting house itself; the last meeting I were at you spoke so long on deeds and mortgages I thought it were an auction.

Parris. I want a mark of confidence, is all! I am your third preacher in seven years. I do not wish to be put out like the cat whenever some majority feels the whim. You people seem not to comprehend that a minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted—

Putnam. Aye!

Parris. There is either obedience or the church will burn like Hell is burning!

Proctor. Can you speak one minute without we land in Hell again? I am sick of Hell!

Behind the Curtain

Scene Selection

The film scenes pictured here show a meeting between John Proctor and Abigail that never took place in the play, and the girls dancing in the forest, which occurs before the play begins. Why do you think such scenes were left out of the original play? Identify the advantages and disadvantages of presenting these scenes in the film version.





Parris. It is not for you to say what is good for you to hear!

Proctor. I may speak my heart, I think!

Parris (*in a fury*). What, are we Quakers?[15] We are not Quakers here yet, Mr. Proctor. And you may tell that to your followers!

Proctor. My followers!

Parris (*Now he's out with it*). There is a party in this church. I am not blind; there is a faction and a party.

Proctor. Against you?

Putnam. Against him and all authority!

Proctor. Why, then I must find it and join it.

(*There is shock among the others.*)

Rebecca. He does not mean that.

Putnam. He confessed it now!

Proctor. I mean it solemnly, Rebecca; I like not the smell of this "authority."

Rebecca. No, you cannot break charity[16] with your minister. You are another kind, John. Clasp his hand, make your peace.

Proctor. I have a crop to sow and lumber to drag home. (*He goes angrily to the door and turns to* Corey *with a smile.*) What say you, Giles, let's find the party. He says there's a party.

Giles. I've changed my opinion of this man, John. Mr. Parris, I beg your pardon. I never thought you had so much iron in you.

Parris (*surprised*). Why, thank you, Giles!

Giles. It suggests to the mind what the trouble be among us all these years. (*to all*) Think on it. Wherefore is everybody suing everybody else? Think on it now, it's a deep thing, and dark as a pit. I have been six time in court this year—

Proctor (*familiarly, with warmth, although he knows he is approaching the edge of* Giles' *tolerance with this*). Is it the Devil's fault that a man cannot say you good morning without you clap him for defamation?[17] You're old, Giles, and you're not hearin' so well as you did.

Giles (*He cannot be crossed*). John Proctor, I have only last month collected four pound damages for you publicly sayin' I burned the roof off your house, and I—

Proctor (*laughing*). I never said no such thing, but I've paid you for it, so I hope I can call you deaf without charge. Now come along, Giles, and help me drag my lumber home.

Putnam. A moment, Mr. Proctor. What lumber is that you're draggin', if I may ask you?

Proctor. My lumber. From out my forest by the riverside.

Putnam. Why, we are surely gone wild this year. What **anarchy** is this? That tract is in my bounds, it's in my bounds, Mr. Proctor.

Proctor. In your bounds! (*indicating* Rebecca) I bought that tract from Goody Nurse's husband five months ago.

Putnam. He had no right to sell it. It stands clear in my grandfather's will that all the land between the river and—

Proctor. Your grandfather had a habit of willing land that never belonged to him, if I may say it plain.

Giles. That's God's truth; he nearly willed away my north pasture but he knew I'd break his fingers before he'd set his name to it. Let's get your lumber home, John. I feel a sudden will to work coming on.

Putnam. You load one oak of mine and you'll fight to drag it home!

Giles. Aye, and we'll win too, Putnam—this fool and I. Come on! (*He turns to* Proctor *and starts out.*)

Putnam. I'll have my men on you, Corey! I'll clap a writ on you!

(*Enter* Reverend John Hale *of Beverly.*)

15. **Quakers:** a radical English religious sect—much hated by the Puritans—who often "spoke their heart" during their religious meetings.
16. **break charity:** break off; end the relationship.
17. **clap . . . defamation** (dĕf'ə-mā'shən): imprison him for slander.



Rob Campbell as Reverend Hale

Mr. Hale is nearing forty, a tight-skinned, eager-eyed intellectual. This is a beloved errand for him; on being called here to ascertain witchcraft he felt the pride of the specialist whose unique knowledge has at last been publicly called for. Like almost all men of learning, he spent a good deal of his time pondering the invisible world, especially since he had himself encountered a witch in his parish not long before. That woman, however, turned into a mere pest under his searching scrutiny, and the child she had allegedly been afflicting recovered her normal behavior after Hale had given her his kindness and a few days of rest in his own house. However, that experience never raised a doubt in his mind as to the reality of the underworld or the existence of Lucifer's many-faced lieutenants. And his belief is not to his discredit. Better minds than Hale's were—and still are—convinced that there is a society of spirits beyond our ken. One cannot help noting that one of his lines has never yet raised a laugh in any audience that has seen this play; it is his assurance that "We cannot look to superstition in this. The Devil is precise." Evidently we are not quite certain even now whether diabolism is holy and not to be scoffed at. And it is no accident that we should be so bemused.

Like Reverend Hale and the others on this stage, we conceive the Devil as a necessary part of a respectable view of cosmology.[18] Ours is a divided empire in which certain ideas and emotions and actions are of God, and their opposites are of Lucifer. It is as impossible for most men to conceive of a morality without sin as of an earth without "sky." Since 1692 a great but superficial change has wiped out God's beard and the Devil's horns, but the world is still gripped between two diametrically opposed

18. **cosmology** (kŏz-mŏl′ə-jē): a branch of philosophy dealing with the structure of the universe.

absolutes. The concept of unity, in which positive and negative are attributes of the same force, in which good and evil are relative, ever-changing, and always joined to the same phenomenon—such a concept is still reserved to the physical sciences and to the few who have grasped the history of ideas. When it is recalled that until the Christian era the underworld was never regarded as a hostile area, that all gods were useful and essentially friendly to man despite occasional lapses; when we see the steady and methodical inculcation into humanity of the idea of man's worthlessness—until redeemed—the necessity of the Devil may become evident as a weapon, a weapon designed and used time and time again in every age to whip men into a surrender to a particular church or church-state.

Our difficulty in believing the—for want of a better word—political inspiration of the Devil is due in great part to the fact that he is called up and damned not only by our social antagonists but by our own side, whatever it may be. The Catholic Church, through its Inquisition,[19] is famous for cultivating Lucifer as the arch-fiend, but the Church's enemies relied no less upon the Old Boy to keep the human mind enthralled. Luther[20] was himself accused of alliance with Hell, and he in turn accused his enemies. To complicate matters further, he believed that he had had contact with the Devil and had argued theology with him. I am not surprised at this, for at my own university a professor of history—a Lutheran, by the way—used to assemble his graduate students, draw the shades, and commune in the classroom with Erasmus.[21] He was never, to my knowledge, officially scoffed at for this, the reason being that the university officials, like most of us, are the children of a history which still sucks at the Devil's teats. At this writing, only England has held back before the temptations of contemporary diabolism. In the countries of the Communist ideology, all resistance of any import is linked to the totally malign capitalist succubi,[22] and in America any man who is not reactionary in his views is open to the charge of alliance with the Red hell. Political opposition, thereby, is given an inhumane overlay which then justifies the abrogation of all normally applied customs of civilized intercourse. A political policy is equated with moral right, and opposition to it with diabolical malevolence. Once such an equation is effectively made, society becomes a congerie of plots and counterplots, and the main role of government changes from that of the arbiter to that of the scourge of God.

The results of this process are no different now from what they ever were, except sometimes in the degree of cruelty inflicted, and not always even in that department. Normally the actions and deeds of a man were all that society felt comfortable in judging. The secret intent of an action was left to the ministers, priests, and rabbis to deal with. When diabolism rises, however, actions are the least important manifests of the true nature of a man. The Devil, as Reverend Hale said, is a wily one, and, until an hour before he fell, even God thought him beautiful in Heaven.[23]

The analogy, however, seems to falter when one considers that, while there were no witches then, there are Communists and capitalists now, and in each camp there is certain proof that spies of each side are at work undermining the other. But this is a snobbish objection and not at all warranted by the facts. I have no doubt that people *were* communing with, and even worshiping, the Devil in Salem,

19. **Inquisition:** a former tribunal in the Roman Catholic Church dedicated to the discovery and punishment of heresy.

20. **Luther:** Martin Luther (1483–1546), the German theologian who led the Protestant Reformation.

21. **Erasmus** (ĭ-răz′məs): Desiderius Erasmus (1466?–1536), a Dutch scholar who sought to restore Christian faith by a study of the Scriptures and classical texts.

22. **succubi** (sŭk′yə-bī): demons that assume female form. Demons that assume male form are called incubi (ĭn′kyə-bī).

23. **The Devil . . . beautiful in Heaven:** According to Christian belief, Lucifer was God's favorite angel until the angel rebelled and was cast out of Heaven.

and if the whole truth could be known in this case, as it is in others, we should discover a regular and conventionalized propitiation of the dark spirit. One certain evidence of this is the confession of Tituba, the slave of Reverend Parris, and another is the behavior of the children who were known to have indulged in sorceries with her.

There are accounts of similar *klatches* in Europe, where the daughters of the towns would assemble at night and, sometimes with fetishes, sometimes with a selected young man, give themselves to love, with some bastardly results. The Church, sharp-eyed as it must be when gods long dead are brought to life, condemned these orgies as witchcraft and interpreted them, rightly, as a resurgence of the Dionysiac forces[24] it had crushed long before. Sex, sin, and the Devil were early linked, and so they continued to be in Salem, and are today. From all accounts there are no more puritanical mores in the world than those enforced by the Communists in Russia, where women's fashions, for instance, are as prudent and all-covering as any American Baptist would desire. The divorce laws lay a tremendous responsibility on the father for the care of his children. Even the laxity of divorce regulations in the early years of the revolution was undoubtedly a revulsion from the nineteenth-century Victorian immobility of marriage and the consequent hypocrisy that developed from it. If for no other reasons, a state so powerful, so jealous of the uniformity of its citizens, cannot long tolerate the atomization of the family. And yet, in American eyes at least, there remains the conviction that the Russian attitude toward women is lascivious. It is the Devil working again, just as he is working within the Slav[25] who is shocked at the very idea of a woman's disrobing herself in a burlesque show. Our opposites are always robed in sexual sin, and it is from this unconscious conviction that demonology gains both its attractive sensuality and its capacity to infuriate and frighten.

Coming into Salem now, Reverend Hale conceives of himself much as a young doctor on his first call. His painfully acquired armory of symptoms, catchwords, and diagnostic procedures are now to be put to use at last. The road from Beverly is unusually busy this morning, and he has passed a hundred rumors that make him smile at the ignorance of the yeomanry in this most precise science. He feels himself allied with the best minds of Europe—kings, philosophers, scientists, and ecclesiasts of all churches. His goal is light, goodness and its preservation, and he knows the exaltation of the blessed whose intelligence, sharpened by minute examinations of enormous tracts, is finally called upon to face what may be a bloody fight with the Fiend himself.

(*He appears loaded down with half a dozen heavy books.*)

Hale. Pray you, someone take these!

Parris (*delighted*). Mr. Hale! Oh! it's good to see you again! (*taking some books*) My, they're heavy!

Hale (*setting down his books*). They must be; they are weighted with authority.

Parris (*a little scared*). Well, you do come prepared!

Hale. We shall need hard study if it comes to tracking down the Old Boy. (*noticing* Rebecca) You cannot be Rebecca Nurse?

Rebecca. I am, sir. Do you know me?

Hale. It's strange how I knew you, but I suppose you look as such a good soul should. We have all heard of your great charities in Beverly.

Parris. Do you know this gentleman? Mr. Thomas Putnam. And his good wife Ann.

Hale. Putnam! I had not expected such distinguished company, sir.

24. **Dionysiac** (dī′ə-nĭs′ē-ăk′) **forces:** forces associated with Dionysus, the Greek god of wine and ecstasy.

25. **Slav:** a generic reference to Russians and other Slavic-speaking peoples of Eastern Europe who were under the control of the Soviet Union.

Putnam (*pleased*). It does not seem to help us today, Mr. Hale. We look to you to come to our house and save our child.

Hale. Your child ails too?

Mrs. Putnam. Her soul, her soul seems flown away. She sleeps and yet she walks . . .

Putnam. She cannot eat.

Hale. Cannot eat! (*Thinks on it. Then, to* Proctor *and* Giles Corey.) Do you men have afflicted children?

Parris. No, no, these are farmers. John Proctor—

Giles Corey. He don't believe in witches.

Proctor (*to* Hale). I never spoke on witches one way or the other. Will you come, Giles?

Giles. No—no, John, I think not. I have some few queer questions of my own to ask this fellow.

Proctor. I've heard you to be a sensible man, Mr. Hale. I hope you'll leave some of it in Salem.

(Proctor *goes.* Hale *stands embarrassed for an instant.*)

Parris (*quickly*). Will you look at my daughter, sir? (*leads* Hale *to the bed*) She has tried to leap out the window; we discovered her this morning on the highroad, waving her arms as though she'd fly.

Hale (*narrowing his eyes*). Tries to fly.

Putnam. She cannot bear to hear the Lord's name, Mr. Hale; that's a sure sign of witchcraft afloat.

Hale (*holding up his hands*). No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone, and I must tell you all that I shall not proceed unless you are prepared to believe me if I should find no bruise of hell upon her.

Parris. It is agreed, sir—it is agreed—we will abide by your judgment.

Hale. Good then. (*He goes to the bed, looks down at* Betty. *To* Parris.) Now, sir, what were your first warning of this strangeness?

Parris. Why, sir—I discovered her—(*indicating* Abigail) and my niece and ten or twelve of the other girls, dancing in the forest last night.

Hale (*surprised*). You permit dancing?

Parris. No, no, it were secret—

Mrs. Putnam (*unable to wait*). Mr. Parris's slave has knowledge of conjurin', sir.

Parris (*to* Mrs. Putnam). We cannot be sure of that, Goody Ann—

Mrs. Putnam (*frightened, very softly*). I know it, sir. I sent my child—she should learn from Tituba who murdered her sisters.

Rebecca (*horrified*). Goody Ann! You sent a child to conjure up the dead?

Mrs. Putnam. Let God blame me, not you, not you, Rebecca! I'll not have you judging me any more! (*to* Hale) Is it a natural work to lose seven children before they live a day?

Parris. Sssh!

(Rebecca, *with great pain, turns her face away. There is a pause.*)

Hale. Seven dead in childbirth.

Mrs. Putnam (*softly*). Aye. (*Her voice breaks; she looks up at him. Silence.* Hale *is impressed.* Parris *looks to him. He goes to his books, opens one, turns pages, then reads. All wait, avidly.*)

Parris (*hushed*). What book is that?

Mrs. Putnam. What's there, sir?

Hale (*with a tasty love of intellectual pursuit*). Here is all the invisible world, caught, defined, and calculated. In these books the Devil stands stripped of all his brute disguises. Here are all your familiar spirits—your incubi and succubi; your witches that go by land, by air, and by sea; your wizards of the night and of the day. Have no fear now—we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face! (*He starts for the bed.*)

Rebecca. Will it hurt the child, sir?

Hale. I cannot tell. If she is truly in the Devil's grip we may have to rip and tear to get her free.

Rebecca. I think I'll go, then. I am too old for this. (*She rises.*)

Parris (*striving for conviction*). Why, Rebecca, we may open up the boil of all our troubles today!

Rebecca. Let us hope for that. I go to God for you, sir.

Parris (*with trepidation—and resentment*). I hope you do not mean we go to Satan here! (*slight pause*)

Rebecca. I wish I knew. (*She goes out; they feel resentful of her note of moral superiority.*)

Putnam (*abruptly*). Come, Mr. Hale, let's get on. Sit you here.

Giles. Mr. Hale, I have always wanted to ask a learned man—what signifies the readin' of strange books?

Hale. What books?

Giles. I cannot tell; she hides them.

Hale. Who does this?

Giles. Martha, my wife. I have waked at night many a time and found her in a corner, readin' of a book. Now what do you make of that?

Hale. Why, that's not necessarily—

Giles. It discomfits me! Last night—mark this—I tried and tried and could not say my prayers. And then she close her book and walks out of the house, and suddenly—mark this—I could pray again!

Old Giles must be spoken for, if only because his fate was to be so remarkable and so different from that of all the others. He was in his early eighties at this time, and was the most comical hero in the history. No man has ever been blamed for so much. If a cow was missed, the first thought was to look for her around Corey's house; a fire blazing up at night brought suspicion of arson to his door. He didn't give a hoot for public opinion, and only in his last years—after he had married Martha—did he bother much with the church. That she stopped his prayer is very probable, but he forgot to say that he'd only recently learned any prayers and it didn't take much to make him stumble over them. He was a crank and a nuisance, but withal a deeply innocent and brave man. In court once, he was asked if it were true that he had been frightened by the strange behavior of a hog and had then said he knew it to be the Devil in an animal's shape. "What frighted you?" he was asked. He forgot everything but the word "frighted," and instantly replied, "I do not know that I ever spoke that word in my life."

Hale. Ah! The stoppage of prayer—that is strange. I'll speak further on that with you.

Giles. I'm not sayin' she's touched the Devil, now, but I'd admire to know what books she reads and why she hides them. She'll not answer me, y' see.

Hale. Aye, we'll discuss it. (*to all*) Now mark me, if the Devil is in her you will witness some frightful wonders in this room, so please to keep your wits about you. Mr. Putnam, stand close in case she flies. Now, Betty, dear, will you sit up? (Putnam *comes in closer, ready-handed.* Hale *sits* Betty *up, but she hangs limp in his hands.*) Hmmm. (*He observes her carefully. The others watch breathlessly.*) Can you hear me? I am John Hale, minister of Beverly. I have come to help you, dear. Do you remember my two little girls in Beverly? (*She does not stir in his hands.*)

Parris (*in fright*). How can it be the Devil? Why would he choose my house to strike? We have all manner of licentious people in the village!

Hale. What victory would the Devil have to win a soul already bad? It is the best the Devil wants, and who is better than the minister?

Giles. That's deep, Mr. Parris, deep, deep!

Parris (*with resolution now*). Betty! Answer Mr. Hale! Betty!

Hale. Does someone afflict you, child? It need not be a woman, mind you, or a man. Perhaps some bird invisible to others comes to you—perhaps a pig, a mouse, or any beast at all. Is there some figure bids you fly? (*The child remains limp in his hands. In silence he lays her back on the pillow. Now, holding out his hands toward her, he intones.*) In nomine Domini Sabaoth sui filiique ite ad infernos.[26] (*She does not stir. He turns to* Abigail, *his eyes narrowing.*) Abigail, what sort of dancing were you doing with her in the forest?

26. **In nomine . . . infernos** *Latin:* "In the name of the Father and Son, get thee back to Hell."

Abigail. Why—common dancing is all.

Parris. I think I ought to say that I—I saw a kettle in the grass where they were dancing.

Abigail. That were only soup.

Hale. What sort of soup were in this kettle, Abigail?

Abigail. Why, it were beans—and lentils, I think, and—

Hale. Mr. Parris, you did not notice, did you, any living thing in the kettle? A mouse, perhaps, a spider, a frog—?

Parris (*fearfully*). I—do believe there were some movement—in the soup.

Abigail. That jumped in, we never put it in!

Hale (*quickly*). What jumped in?

Abigail. Why, a very little frog jumped—

Parris. A frog, Abby!

Hale (*grasping Abigail*). Abigail, it may be your cousin is dying. Did you call the Devil last night?

Abigail. I never called him! Tituba, Tituba . . .

Parris (*blanched*). She called the Devil?

Hale. I should like to speak with Tituba.

Parris. Goody Ann, will you bring her up?
(Mrs. Putnam *exits.*)

Hale. How did she call him?

Abigail. I know not—she spoke Barbados.

Hale. Did you feel any strangeness when she called him? A sudden cold wind, perhaps? A trembling below the ground?

Abigail. I didn't see no Devil! (*shaking* Betty) Betty, wake up. Betty! Betty!

Hale. You cannot evade me, Abigail. Did your cousin drink any of the brew in that kettle?

Abigail. She never drank it!

Hale. Did you drink it?

Abigail. No, sir!

Hale. Did Tituba ask you to drink it?

Abigail. She tried, but I refused.

Hale. Why are you concealing? Have you sold yourself to Lucifer?

Abigail. I never sold myself! I'm a good girl! I'm a proper girl!

(Mrs. Putnam *enters with* Tituba, *and instantly* Abigail *points at* Tituba.)

Abigail. She made me do it! She made Betty do it!

Tituba (*shocked and angry*). Abby!

Abigail. She makes me drink blood!

Parris. Blood!!

Mrs. Putnam. My baby's blood?

Tituba. No, no, chicken blood. I give she chicken blood!

Hale. Woman, have you enlisted these children for the Devil?

Tituba. No, no, sir, I don't truck with no Devil!

Hale. Why can she not wake? Are you silencing this child?

Tituba. I love me Betty!

Hale. You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?

Abigail. She sends her spirit on me in church; she makes me laugh at prayer!

Parris. She have often laughed at prayer!

Abigail. She comes to me every night to go and drink blood!

Tituba. You beg *me* to conjure! She beg *me* make charm—

Abigail. Don't lie! (*to* Hale) She comes to me while I sleep; she's always making me dream corruptions!

Tituba. Why you say that, Abby?

Abigail. Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with—

Tituba. Mister Reverend, I never—

Hale (*resolved now*). Tituba, I want you to wake this child.

Tituba. I have no power on this child, sir.

Hale. You most certainly do, and you will free her from it now! When did you compact with the Devil?

Tituba. I don't compact with no Devil!

Parris. You will confess yourself or I will take you out and whip you to your death, Tituba!

Putnam. This woman must be hanged! She must be taken and hanged!

Tituba (*terrified, falls to her knees*). No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.

Parris. The Devil?

Hale. Then you saw him! (Tituba *weeps.*) Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free—

Tituba (*frightened by the coming process*). Mister Reverend, I do believe somebody else be witchin' these children.

Hale. Who?

Tituba. I don't know, sir, but the Devil got him numerous witches.

Hale. Does he! *It is a clue.* Tituba, look into my eyes. Come, look into me. (*She raises her eyes to his fearfully.*) You would be a good Christian woman, would you not, Tituba?

Tituba. Aye, sir, a good Christian woman.

Hale. And you love these little children?

Tituba. Oh, yes, sir, I don't desire to hurt little children.

Hale. And you love God, Tituba?

Tituba. I love God with all my bein'.

Hale. Now, in God's holy name—

Tituba. Bless Him. Bless Him. (*She is rocking on her knees, sobbing in terror.*)

Hale. And to His glory—

Tituba. Eternal glory. Bless Him—bless God . . .

Hale. Open yourself, Tituba—open yourself and let God's holy light shine on you.

Tituba. Oh, bless the Lord.

Hale. When the Devil comes to you does he ever come—with another person? (*She stares up into his face.*) Perhaps another person in the village? Someone you know.

Parris. Who came with him?

Putnam. Sarah Good? Did you ever see Sarah Good with him? Or Osburn?

Parris. Was it man or woman came with him?

Tituba. Man or woman. Was—was woman.

Parris. What woman? A woman, you said. What woman?

Tituba. It was black dark, and I—

Parris. You could see him, why could you not see her?

Tituba. Well, they was always talking; they was always runnin' round and carryin' on—

Parris. You mean out of Salem? Salem witches?

Tituba. I believe so, yes, sir.

(*Now* Hale *takes her hand. She is surprised.*)

Hale. Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?

Tituba (*kisses* Hale*'s hand*). Aye, sir, oh, I do.

Hale. You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.

Tituba (*deeply relieved*). Oh, God bless you, Mr. Hale!

Hale (*with rising exaltation*). You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God—face God, Tituba, and God will protect you.

Tituba (*joining with him*). Oh, God, protect Tituba!

Hale (*kindly*). Who came to you with the Devil? Two? Three? Four? How many?

(Tituba *pants, and begins rocking back and forth again, staring ahead.*)

Tituba. There was four. There was four.

Parris (*pressing in on her*). Who? Who? Their names, their names!

Tituba (*suddenly bursting out*). Oh, how many times he bid me kill you, Mr. Parris!

Parris. Kill me!

Tituba (*in a fury*). He say Mr. Parris must be kill! Mr. Parris no goodly man, Mr. Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! (*They gasp.*) But I tell him "No! I don't hate that man. I don't want kill that man." But he say, "You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!" And I say, "You lie, Devil, you lie!" And then he come one stormy night to me, and he say, "Look! I have *white* people belong to me." And I look—and there was Goody Good.

Parris. Sarah Good!

Tituba (*rocking and weeping*). Aye, sir, and Goody Osburn.

Mrs. Putnam. I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shriveled in her hands!

Hale. Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. (*He is indicating* Betty *on the bed.*) Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.

(Abigail *rises, staring as though inspired, and cries out.*)

Abigail. I want to open myself! (*They turn to her, startled. She is enraptured, as though in a pearly light.*) I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!

(*As she is speaking,* Betty *is rising from the bed, a fever in her eyes, and picks up the chant.*)

Betty (*staring too*). I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!

Parris. She speaks! (*He rushes to embrace* Betty.) She speaks!

Hale. Glory to God! It is broken, they are free!

Betty (*calling out hysterically and with great relief*). I saw Martha Bellows with the Devil!

Abigail. I saw Goody Sibber with the Devil! (*It is rising to a great glee.*)

Putnam. The marshal, I'll call the marshal!

(Parris *is shouting a prayer of thanksgiving.*)

Betty. I saw Alice Barrow with the Devil!

(*The curtain begins to fall.*)

Hale (*as* Putnam *goes out*). Let the marshal bring irons!

Abigail. I saw Goody Hawkins with the Devil!

Betty. I saw Goody Bibber with the Devil!

Abigail. I saw Goody Booth with the Devil!

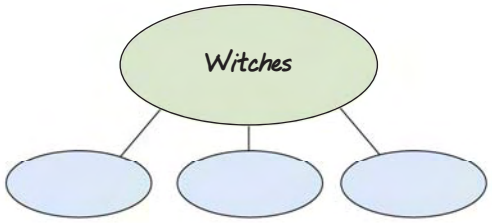
(*On their ecstatic cries, the curtain falls.*)

Comprehension

1. **Recall** What is the cause for concern in the Parris household?
2. **Clarify** What has occurred between John Proctor and Abigail Williams before the time in which the play begins?
3. **Summarize** Why does Reverend Hale come to Salem?

Literary Analysis

4. **Infer Character Motives** Reread lines 1017–1056 at the end of Act One. Why do you think Tituba and Abigail admit to having practiced witchcraft? Why do they name others?
5. **Draw Conclusions About Characters** Review the **traits** you recorded in your chart for the characters you have encountered so far. How would you describe the most important character traits of the following?
   - Abigail Williams
   - John Proctor
   - Reverend Hale
6. **Make Predictions** Based on what you have learned about Abigail in Act One, whom do you think she might accuse as the play goes on? Cite specific evidence to support your answer.
7. **Identify Beliefs** What do the characters in the play believe about witches? List their beliefs in a concept web like the one shown.



8. **Connect Setting and Mood** The setting of a literary work refers to the time and place in which the action occurs. How do you think Miller uses setting to help create mood in Act One?
9. **Analyze Conventions of Drama** Review the **stage directions** that take the form of mini-essays in Act One. What insights about America after the Second World War does Miller convey? Use details from the mini-essays in your answer.

Literary Criticism

10. **Author's Style** The mini-essays in Act One are not usually included in a stage production of *The Crucible*. Why do you think this is so? Why do you think Miller included them in his drama?

Act *Two*

(*The common room of* Proctor*'s house, eight days later.*

At the right is a door opening on the fields outside. A fireplace is at the left, and behind it a stairway leading upstairs. It is the low, dark, and rather long living room of the time. As the curtain rises, the room is empty. From above, Elizabeth *is heard softly singing to the children. Presently the door opens and* John Proctor *enters, carrying his gun. He glances about the room as he comes toward the fireplace, then halts for an instant as he hears her singing. He continues on to the fireplace, leans the gun against the wall as he swings a pot out of the fire and smells it. Then he lifts out the ladle and tastes. He is not quite pleased. He reaches to a cupboard, takes a pinch of salt, and drops it into the pot. As he is tasting again, her footsteps are heard on the stair. He swings the pot into the fireplace and goes to a basin and washes his hands and face.* Elizabeth *enters.*)

Elizabeth. What keeps you so late? It's almost dark.

Proctor. I were planting far out to the forest edge.

Elizabeth. Oh, you're done then.

Proctor. Aye, the farm is seeded. The boys asleep?

Elizabeth. They will be soon. (*And she goes to the fireplace, proceeds to ladle up stew in a dish.*)

Proctor. Pray now for a fair summer.

Elizabeth. Aye.

Proctor. Are you well today?

Elizabeth. I am. (*She brings the plate to the table, and, indicating the food.*) It is a rabbit.

Proctor (*going to the table*). Oh, is it! In Jonathan's trap?

Elizabeth. No, she walked into the house this afternoon; I found her sittin' in the corner like she come to visit.

Proctor. Oh, that's a good sign walkin' in.

Elizabeth. Pray God. It hurt my heart to strip her, poor rabbit. (*She sits and watches him taste it.*)

Proctor. It's well seasoned.

Elizabeth (*blushing with pleasure*). I took great care. She's tender?

Proctor. Aye. (*He eats. She watches him.*) I think we'll see green fields soon. It's warm as blood beneath the clods.

Elizabeth. That's well.

(Proctor *eats, then looks up.*)

Proctor. If the crop is good I'll buy George Jacob's heifer. How would that please you?

Elizabeth. Aye, it would.

Proctor (*with a grin*). I mean to please you, Elizabeth.

Elizabeth (*It is hard to say*). I know it, John.

(*He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.*)

Proctor (*as gently as he can*). Cider?

Elizabeth (*with a sense of reprimanding herself for having forgot*). Aye! (*She gets up and goes and pours a glass for him. He now arches his back.*)



Joan Allen as Elizabeth Proctor

Proctor. This farm's a continent when you go foot by foot droppin' seeds in it.

Elizabeth (*coming with the cider*). It must be.

Proctor (*drinks a long draught, then, putting the glass down*). You ought to bring some flowers in the house.

Elizabeth. Oh! I forgot! I will tomorrow.

Proctor. It's winter in here yet. On Sunday let you come with me, and we'll walk the farm together; I never see such a load of flowers on the earth. (*With good feeling he goes and looks up at the sky through the open doorway.*) Lilacs have a purple smell. Lilac is the smell of nightfall, I think. Massachusetts is a beauty in the spring!

Elizabeth. Aye, it is.

(*There is a pause. She is watching him from the table as he stands there absorbing the night. It is as though she would speak but cannot. Instead, now, she takes up his plate and glass and fork and goes with them to the basin. Her back is turned to him. He turns to her and watches her. A sense of their separation rises.*)

Proctor. I think you're sad again. Are you?

Elizabeth (*She doesn't want friction, and yet she must*). You come so late I thought you'd gone to Salem this afternoon.

Proctor. Why? I have no business in Salem.

Elizabeth. You did speak of going, earlier this week.

Proctor (*He knows what she means*). I thought better of it since.

Elizabeth. Mary Warren's there today.

Proctor. Why'd you let her? You heard me forbid her go to Salem any more!

Elizabeth. I couldn't stop her.

Proctor (*holding back a full condemnation of her*). It is a fault, it is a fault, Elizabeth—you're the mistress here, not Mary Warren.

Elizabeth. She frightened all my strength away.

Proctor. How may that mouse frighten you, Elizabeth? You—

Elizabeth. It is a mouse no more. I forbid her go, and she raises up her chin like the daughter of a prince and says to me, "I must go to Salem, Goody Proctor; I am an official of the court!"

Proctor. Court! What court?

Elizabeth. Aye, it is a proper court they have now. They've sent four judges out of Boston, she says, weighty magistrates of the General Court, and at the head sits the Deputy Governor of the Province.

Proctor (*astonished*). Why, she's mad.

Elizabeth. I would to God she were. There be fourteen people in the jail now, she says. (Proctor *simply looks at her, unable to grasp it.*) And they'll be tried, and the court have power to hang them too, she says.

Proctor (*scoffing, but without conviction*). Ah, they'd never hang—

Elizabeth. The Deputy Governor promise hangin' if they'll not confess, John. The town's gone wild, I think. She speak of Abigail, and I thought she were a saint, to hear her. Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel. And folks are brought before them, and if they scream and howl and fall to the floor—the person's clapped in the jail for bewitchin' them.

Proctor (*wide-eyed*). Oh, it is a black mischief.

Elizabeth. I think you must go to Salem, John. (*He turns to her.*) I think so. You must tell them it is a fraud.

Proctor (*thinking beyond this*). Aye, it is, it is surely.

Elizabeth. Let you go to Ezekiel Cheever—he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft, did she not?

Proctor (*in thought*). Aye, she did, she did. (*now, a pause*)

Elizabeth (*quietly, fearing to anger him by prodding*). God forbid you keep that from the court, John. I think they must be told.

Proctor (*quietly, struggling with his thought*). Aye, they must, they must. It is a wonder they do believe her.

Elizabeth. I would go to Salem now, John—let you go tonight.

Proctor. I'll think on it.

Elizabeth (*with her courage now*). You cannot keep it, John.

Proctor (*angering*). I know I cannot keep it. I say I will think on it!

Elizabeth (*hurt, and very coldly*). Good, then, let you think on it. (*She stands and starts to walk out of the room.*)

Proctor. I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's fraud, and the town gone so silly. She told it to me in a room alone—I have no proof for it.

Elizabeth. You were alone with her?

Proctor (*stubbornly*). For a moment alone, aye.

Elizabeth. Why, then, it is not as you told me.

Proctor (*his anger rising*). For a moment, I say. The others come in soon after.

Elizabeth (*quietly—she has suddenly lost all faith in him*). Do as you wish, then. (*She starts to turn.*)

Proctor. Woman. (*She turns to him.*) I'll not have your suspicion any more.

Elizabeth (*a little loftily*). I have no—

Proctor. I'll not have it!

Elizabeth. Then let you not earn it.

Proctor (*with a violent undertone*). You doubt me yet?

Elizabeth (*with a smile, to keep her dignity*). John, if it were not Abigail that you must go to hurt, would you falter now? I think not.

Proctor. Now look you—

Elizabeth. I see what I see, John.

Proctor (*with solemn warning*). You will not judge me more, Elizabeth. I have good reason to think before I charge fraud on Abigail, and I will think on it. Let you look to your own improvement before you go to judge your husband any more. I have forgot Abigail, and—

Elizabeth. And I.

Proctor. Spare me! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house!

Elizabeth. John, you are not open with me. You saw her with a crowd, you said. Now you—

Proctor. I'll plead my honesty no more, Elizabeth.

Elizabeth (*now she would justify herself*). John, I am only—

Proctor. No more! I should have roared you down when first you told me your suspicion. But I wilted, and, like a Christian, I confessed. Confessed! Some dream I had must have mistaken you for God that day. But you're not, you're not, and let you remember it! Let you look sometimes for the goodness in me, and judge me not.

Elizabeth. I do not judge you. The magistrate sits in your heart that judges you. I never thought you but a good man, John—(*with a smile*)—only somewhat bewildered.

Proctor (*laughing bitterly*). Oh, Elizabeth, your justice would freeze beer![1] (*He turns suddenly toward a sound outside. He starts for the door as* Mary Warren *enters. As soon as he sees her, he goes directly to her and grabs her by her cloak, furious.*) How do you go to Salem when I forbid it? Do you mock me? (*shaking her*) I'll whip you if you dare leave this house again!

(*Strangely, she doesn't resist him, but hangs limply by his grip.*)

Mary Warren. I am sick, I am sick, Mr. Proctor. Pray, pray, hurt me not. (*Her strangeness throws him off, and her evident pallor and weakness. He frees her.*) My insides are all shuddery; I am in the proceedings all day, sir.

1. **your justice . . . beer:** Alcoholic beverages freeze at very low temperatures, so Proctor is sarcastically calling his wife cold-hearted.

Proctor (*with draining anger—his curiosity is draining it*). And what of these proceedings here? When will you proceed to keep this house, as you are paid nine pound a year to do—and my wife not wholly well?

(*As though to compensate,* Mary Warren *goes to* Elizabeth *with a small rag doll.*)

Mary Warren. I made a gift for you today, Goody Proctor. I had to sit long hours in a chair, and passed the time with sewing.

Elizabeth (*perplexed, looking at the doll*). Why, thank you, it's a fair poppet.[2]

Mary Warren (*with a trembling, decayed voice*). We must all love each other now, Goody Proctor.

Elizabeth (*amazed at her strangeness*). Aye, indeed we must.

Mary Warren (*glancing at the room*). I'll get up early in the morning and clean the house. I must sleep now. (*She turns and starts off.*)

Proctor. Mary. (*She halts.*) Is it true? There be fourteen women arrested?

Mary Warren. No, sir. There be thirty-nine now—(*She suddenly breaks off and sobs and sits down, exhausted.*)

Elizabeth. Why, she's weepin'! What ails you, child?

Mary Warren. Goody Osburn—will hang!

(*There is a shocked pause, while she sobs.*)

Proctor. Hang! (*He calls into her face.*) Hang, y'say?

Mary Warren (*through her weeping*). Aye.

Proctor. The Deputy Governor will permit it?

Mary Warren. He sentenced her. He must. (*to* ***ameliorate*** *it*) But not Sarah Good. For Sarah Good confessed, y'see.

Proctor. Confessed! To what?

Mary Warren. That she—(*in horror at the memory*)—she sometimes made a compact with Lucifer, and wrote her name in his black book—with her blood—and bound herself to torment Christians till God's thrown down—and we all must worship Hell forevermore.

(*pause*)

Proctor. But—surely you know what a jabberer she is. Did you tell them that?

Mary Warren. Mr. Proctor, in open court she near to choked us all to death.

Proctor. How, choked you?

Mary Warren. She sent her spirit out.

Elizabeth. Oh, Mary, Mary, surely you—

Mary Warren (*with an indignant edge*). She tried to kill me many times, Goody Proctor!

Elizabeth. Why, I never heard you mention that before.

Mary Warren. I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor. But then—then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then (*entranced*) I hear a voice, a screamin' voice, and it were my voice—and all at once I remembered everything she done to me!

Proctor. Why? What did she do to you?

Mary Warren (*like one awakened to a marvelous secret insight*). So many time, Mr. Proctor, she come to this very door, beggin' bread and a cup of cider—and mark this: whenever I turned her away empty, she *mumbled.*

Elizabeth. Mumbled! She may mumble if she's hungry.

Mary Warren. But *what* does she mumble? You must remember, Goody Proctor. Last month—a Monday, I think—she walked away, and I thought my guts would burst for two days after. Do you remember it?

Elizabeth. Why—I do, I think, but—

Mary Warren. And so I told that to Judge Hathorne, and he asks her so. "Sarah Good," says he, "what curse do you mumble that this girl must fall sick after turning you away?" And then she replies

2. **fair poppet:** pretty doll.

(*mimicking an old crone*) "Why, your excellence, no curse at all. I only say my commandments;[3] I hope I may say my commandments," says she!

Elizabeth. And that's an upright answer.

Mary Warren. Aye, but then Judge Hathorne say, "Recite for us your commandments!" (*leaning avidly toward them*) and of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie!

Proctor. And so condemned her?

Mary Warren (*now a little strained, seeing his stubborn doubt*). Why, they must when she condemned herself.

Proctor. But the proof, the proof!

Mary Warren (*with greater impatience with him*). I told you the proof. It's hard proof, hard as rock, the judges said.

Proctor (*pauses an instant, then*). You will not go to court again, Mary Warren.

Mary Warren. I must tell you, sir, I will be gone every day now. I am amazed you do not see what weighty work we do.

Proctor. What work you do! It's strange work for a Christian girl to hang old women!

Mary Warren. But, Mr. Proctor, they will not hang them if they confess. Sarah Good will only sit in jail some time (*recalling*) and here's a wonder for you; think on this. Goody Good is pregnant!

Elizabeth. Pregnant! Are they mad? The woman's near to sixty!

Mary Warren. They had Doctor Griggs examine her, and she's full to the brim. And smokin' a pipe all these years, and no husband either! But she's safe, thank God, for they'll not hurt the innocent child. But be that not a marvel? You must see it, sir, it's God's work we do. So I'll be gone every day for some time. I'm—I am an official of the court, they say, and I—(*She has been edging toward offstage.*)

Proctor. I'll official you! (*He strides to the mantel, takes down the whip hanging there.*)

Mary Warren (*terrified, but coming erect, striving for her authority*). I'll not stand whipping any more!

Elizabeth (*hurriedly, as Proctor approaches*). Mary, promise now you'll stay at home—

Mary Warren (*backing from him, but keeping her erect posture, striving, striving for her way*). The Devil's loose in Salem, Mr. Proctor; we must discover where he's hiding!

Proctor. I'll whip the Devil out of you! (*With whip raised he reaches out for her, and she streaks away and yells.*)

Mary Warren (*pointing at* Elizabeth). I saved her life today!

(*Silence. His whip comes down.*)

Elizabeth (*softly*). I am accused?

Mary Warren (*quaking*). Somewhat mentioned. But I said I never see no sign you ever sent your spirit out to hurt no one, and seeing I do live so closely with you, they dismissed it.

Elizabeth. Who accused me?

Mary Warren. I am bound by law, I cannot tell it. (*to* Proctor) I only hope you'll not be so sarcastical no more. Four judges and the King's deputy sat to dinner with us but an hour ago. I—I would have you speak civilly to me, from this out.

Proctor (*in horror, muttering in disgust at her*). Go to bed.

Mary Warren (*with a stamp of her foot*). I'll not be ordered to bed no more, Mr. Proctor! I am eighteen and a woman, however single!

Proctor. Do you wish to sit up? Then sit up.

Mary Warren. I wish to go to bed!

Proctor (*in anger*). Good night, then!

Mary Warren. Good night. (*Dissatisfied, uncertain of herself, she goes out. Wide-eyed, both,* Proctor *and* Elizabeth *stand staring.*)

Elizabeth (*quietly*). Oh, the noose, the noose is up!

Proctor. There'll be no noose.

3. **commandments:** the Ten Commandments in the Bible.

Elizabeth. She wants me dead. I knew all week it would come to this!

Proctor (*without conviction*). They dismissed it. You heard her say—

Elizabeth. And what of tomorrow? She will cry me out until they take me!

Proctor. Sit you down.

Elizabeth. She wants me dead, John, you know it!

Proctor. I say sit down! (*She sits, trembling. He speaks quietly, trying to keep his wits.*) Now we must be wise, Elizabeth.

Elizabeth (*with sarcasm, and a sense of being lost*). Oh, indeed, indeed!

Proctor. Fear nothing. I'll find Ezekiel Cheever. I'll tell him she said it were all sport.

Elizabeth. John, with so many in the jail, more than Cheever's help is needed now, I think. Would you favor me with this? Go to Abigail.

Proctor (*his soul hardening as he senses . . .*). What have I to say to Abigail?

Elizabeth (*delicately*). John—grant me this. You have a faulty understanding of young girls. There is a promise made in any bed—

Proctor (*striving against his anger*). What promise!

Elizabeth. Spoke or silent, a promise is surely made. And she may dote on it now—I am sure she does—and thinks to kill me, then to take my place.

(Proctor*'s anger is rising; he cannot speak.*)

Elizabeth. It is her dearest hope, John, I know it. There be a thousand names; why does she call mine? There be a certain danger in calling such a name—I am no Goody Good that sleeps in ditches, nor Osburn, drunk and half-witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John.

Proctor. She cannot think it! (*He knows it is true.*)

Elizabeth (*"reasonably"*). John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush—

Proctor. I may blush for my sin.

Elizabeth. I think she sees another meaning in that blush.

Proctor. And what see you? What see you, Elizabeth?

Elizabeth (*"conceding"*). I think you be somewhat ashamed, for I am there, and she so close.

Proctor. When will you know me, woman? Were I stone I would have cracked for shame this seven month!

Elizabeth. Then go and tell her she's a whore. Whatever promise she may sense—break it, John, break it.

Proctor (*between his teeth*). Good, then. I'll go. (*He starts for his rifle.*)

Elizabeth (*trembling, fearfully*). Oh, how unwillingly!

Proctor (*turning on her, rifle in hand*). I will curse her hotter than the oldest cinder in hell. But pray, begrudge me not my anger!

Elizabeth. Your anger! I only ask you—

Proctor. Woman, am I so base? Do you truly think me base?

Elizabeth. I never called you base.

Proctor. Then how do you charge me with such a promise? The promise that a stallion gives a mare I gave that girl!

Elizabeth. Then why do you anger with me when I bid you break it?

Proctor. Because it speaks deceit, and I am honest! But I'll plead no more! I see now your spirit twists around the single error of my life, and I will never tear it free!

Elizabeth (*crying out*). You'll tear it free—when you come to know that I will be your only wife, or no wife at all! She has an arrow in you yet, John Proctor, and you know it well!

(*Quite suddenly, as though from the air, a figure appears in the doorway. They start slightly. It is* Mr. Hale. *He is different now—drawn a little, and there is a quality of deference, even of guilt, about his manner now.*)

Hale. Good evening.

Proctor (*still in his shock*). Why, Mr. Hale! Good evening to you, sir. Come in, come in.

Hale (*to* Elizabeth). I hope I do not startle you.

Elizabeth. No, no, it's only that I heard no horse—

Hale. You are Goodwife Proctor.

Proctor. Aye; Elizabeth.

Hale (*nods, then*). I hope you're not off to bed yet.

Proctor (*setting down his gun*). No, no. (Hale *comes further into the room. And* Proctor, *to explain his nervousness.*) We are not used to visitors after dark, but you're welcome here. Will you sit you down, sir?

Hale. I will. (*He sits.*) Let you sit, Goodwife Proctor. (*She does, never letting him out of her sight. There is a pause as* Hale *looks about the room.*)

Proctor (*to break the silence*). Will you drink cider, Mr. Hale?

Hale. No, it rebels[4] my stomach; I have some further traveling yet tonight. Sit you down, sir. (Proctor *sits.*) I will not keep you long, but I have some business with you.

Proctor. Business of the court?

Hale. No—no, I come of my own, without the court's authority. Hear me. (*He wets his lips.*) I know not if you are aware, but your wife's name is—mentioned in the court.

Proctor. We know it, sir. Our Mary Warren told us. We are entirely amazed.

Hale. I am a stranger here, as you know. And in my ignorance I find it hard to draw a clear opinion of them that come accused before the court. And so this afternoon, and now tonight, I go from house to house—I come now from Rebecca Nurse's house and—

Elizabeth (*shocked*). Rebecca's charged!

Hale. God forbid such a one be charged. She is, however—mentioned somewhat.

Elizabeth (*with an attempt at a laugh*). You will never believe, I hope, that Rebecca trafficked with the Devil.

Hale. Woman, it is possible.

Proctor (*taken aback*). Surely you cannot think so.

Hale. This is a strange time, Mister. No man may longer doubt the powers of the dark are gathered in monstrous attack upon this village. There is too much evidence now to deny it. You will agree, sir?

Proctor (*evading*). I—have no knowledge in that line. But it's hard to think so pious a woman be secretly a Devil's bitch after seventy year of such good prayer.

Hale. Aye. But the Devil is a wily one, you cannot deny it. However, she is far from accused, and I know she will not be. (*pause*) I thought, sir, to put some questions as to the Christian character of this house, if you'll permit me.

Proctor (*coldly, resentful*). Why, we—have no fear of questions, sir.

Hale. Good, then. (*He makes himself more comfortable.*) In the book of record that Mr. Parris keeps, I note that you are rarely in the church on Sabbath Day.

Proctor. No, sir, you are mistaken.

Hale. Twenty-six time in seventeen month, sir. I must call that rare. Will you tell me why you are so absent?

Proctor. Mr. Hale, I never knew I must account to that man for I come to church or stay at home. My wife were sick this winter.

Hale. So I am told. But you, Mister, why could you not come alone?

Proctor. I surely did come when I could, and when I could not I prayed in this house.

Hale. Mr. Proctor, your house is not a church; your theology must tell you that.

Proctor. It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the altar.

Hale. What golden candlesticks?

4. **rebels:** upsets.

Proctor. Since we built the church there were pewter candlesticks upon the altar; Francis Nurse made them, y'know, and a sweeter hand never touched the metal. But Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them. I labor the earth from dawn of day to blink of night, and I tell you true, when I look to heaven and see my money glaring at his elbows—it hurt my prayer, sir, it hurt my prayer. I think, sometimes, the man dreams cathedrals, not clapboard meetin' houses.

Hale (*thinks, then*). And yet, Mister, a Christian on Sabbath Day must be in church. (*pause*) Tell me—you have three children?

Proctor. Aye. Boys.

Hale. How comes it that only two are baptized?

Proctor (*starts to speak, then stops, then, as though unable to restrain this*). I like it not that Mr. Parris should lay his hand upon my baby. I see no light of God in that man. I'll not conceal it.

Hale. I must say it, Mr. Proctor; that is not for you to decide. The man's ordained, therefore the light of God is in him.

Proctor (*flushed with resentment but trying to smile*). What's your suspicion, Mr. Hale?

Hale. No, no, I have no—

Proctor. I nailed the roof upon the church, I hung the door—

Hale. Oh, did you! That's a good sign, then.

Proctor. It may be I have been too quick to bring the man to book,[5] but you cannot think we ever desired the destruction of religion. I think that's in your mind, is it not?

Hale (*not altogether giving way*). I—have—there is a softness in your record, sir, a softness.

Elizabeth. I think, maybe, we have been too hard with Mr. Parris. I think so. But sure we never loved the Devil here.

Hale (*nods, deliberating this. Then, with the voice of one administering a secret test*). Do you know your Commandments, Elizabeth?

Elizabeth (*without hesitation, even eagerly*). I surely do. There be no mark of blame upon my life, Mr. Hale. I am a convenanted Christian woman.

Hale. And you, Mister?

Proctor (*a trifle unsteadily*). I—am sure I do, sir.

5. **bring the man to book:** judge the man.



John Proctor and his sons

Hale (*glances at her open face, then at* John, *then*). Let you repeat them, if you will.

Proctor. The Commandments.

Hale. Aye.

Proctor (*looking off, beginning to sweat*). Thou shalt not kill.

Hale. Aye.

Proctor (*counting on his fingers*). Thou shalt not steal. Thou shalt not covet thy neighbor's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt have no other gods before me. (*with some hesitation*) Thou shalt remember the Sabbath Day and keep it holy. (*Pause. Then.*) Thou shalt honor thy father and mother. Thou shalt not bear false witness. (*He is stuck. He counts back on his fingers, knowing one is missing.*) Thou shalt not make unto thee any graven image.

Hale. You have said that twice, sir.

Proctor (*lost*). Aye. (*He is flailing for it.*)

Elizabeth (*delicately*). Adultery, John.

Proctor (*as though a secret arrow had pained his heart*). Aye. (*trying to grin it away—to* Hale) You see, sir, between the two of us we do know them all. (Hale *only looks at* Proctor, *deep in his attempt to define this man.* Proctor *grows more uneasy.*) I think it be a small fault.

Hale. Theology, sir, is a fortress; no crack in a fortress may be accounted small. (*He rises; he seems worried now. He paces a little, in deep thought.*)

Proctor. There be no love for Satan in this house, Mister.

Hale. I pray it, I pray it dearly. (*He looks to both of them, an attempt at a smile on his face, but his misgivings are clear.*) Well, then—I'll bid you good night.

Elizabeth (*unable to restrain herself*). Mr. Hale. (*He turns.*) I do think you are suspecting me somewhat? Are you not?

Hale (*obviously disturbed—and evasive*). Goody Proctor, I do not judge you. My duty is to add what I may to the godly wisdom of the court. I pray you both good health and good fortune. (*to* John) Good night, sir. (*He starts out.*)

Elizabeth (*with a note of desperation*). I think you must tell him, John.

Hale. What's that?

Elizabeth (*restraining a call*). Will you tell him?

(*Slight pause.* Hale *looks questioningly at* John.)

Proctor (*with difficulty*). I—I have no witness and cannot prove it, except my word be taken. But I know the children's sickness had naught to do with witchcraft.

Hale (*stopped, struck*). Naught to do—?

Proctor. Mr. Parris discovered them sportin' in the woods. They were startled and took sick.

(*pause*)

Hale. Who told you this?

Proctor (*hesitates, then*). Abigail Williams.

Hale. Abigail!

Proctor. Aye.

Hale (*his eyes wide*). Abigail Williams told you it had naught to do with witchcraft!

Proctor. She told me the day you came, sir.

Hale (*suspiciously*). Why—why did you keep this?

Proctor. I never knew until tonight that the world is gone daft with this nonsense.

Hale. Nonsense! Mister, I have myself examined Tituba, Sarah Good, and numerous others that have confessed to dealing with the Devil. They have *confessed* it.

Proctor. And why not, if they must hang for denyin' it? There are them that will swear to anything before they'll hang; have you never thought of that?

Hale. I have. I—I have indeed. (*It is his own suspicion, but he resists it. He glances at* Elizabeth, *then at* John.) And you—would you testify to this in court?

Proctor. I—had not reckoned with goin' into court. But if I must I will.

Hale. Do you falter here?

Proctor. I falter nothing, but I may wonder if my story will be credited in such a court. I do wonder on it, when such a steady-minded minister as you will suspicion such a woman that never lied, and cannot, and the world knows she cannot! I may falter somewhat, Mister; I am no fool.

Hale (*quietly—it has impressed him*). Proctor, let you open with me now, for I have a rumor that troubles me. It's said you hold no belief that there may even be witches in the world. Is that true, sir?

Proctor (*He knows this is critical, and is striving against his disgust with* Hale *and with himself for even answering*). I know not what I have said, I may have said it. I have wondered if there be witches in the world—although I cannot believe they come among us now.

Hale. Then you do not believe—

Proctor. I have no knowledge of it; the Bible speaks of witches, and I will not deny them.

Hale. And you, woman?

Elizabeth. I—I cannot believe it.

Hale (*shocked*). You cannot!

Proctor. Elizabeth, you bewilder him!

Elizabeth (*to* Hale). I cannot think the Devil may own a woman's soul, Mr. Hale, when she keeps an upright way, as I have. I am a good woman, I know it; and if you believe I may do only good work in the world, and yet be secretly bound to Satan, then I must tell you, sir, I do not believe it.

Hale. But, woman, you do believe there are witches in—

Elizabeth. If you think that I am one, then I say there are none.

Hale. You surely do not fly against the Gospel, the Gospel—

Proctor. She believe in the Gospel, every word!

Elizabeth. Question Abigail Williams about the Gospel, not myself!

(Hale *stares at her.*)

Proctor. She do not mean to doubt the Gospel, sir, you cannot think it. This be a Christian house, sir, a Christian house.

Hale. God keep you both; let the third child be quickly baptized, and go you without fail each Sunday in to Sabbath prayer; and keep a solemn, quiet way among you. I think—

(Giles Corey *appears in doorway.*)

Giles. John!

Proctor. Giles! What's the matter?

Giles. They take my wife.

(Francis Nurse *enters.*)

Giles. And his Rebecca!

Proctor (*to* Francis). Rebecca's in the *jail!*

Francis. Aye, Cheever come and take her in his wagon. We've only now come from the jail, and they'll not even let us in to see them.

Elizabeth. They've surely gone wild now, Mr. Hale!

Francis (*going to* Hale). Reverend Hale! Can you not speak to the Deputy Governor? I'm sure he mistakes these people—

Hale. Pray calm yourself, Mr. Nurse.

Francis. My wife is the very brick and mortar of the church, Mr. Hale (*indicating* Giles) and Martha Corey, there cannot be a woman closer yet to God than Martha.

Hale. How is Rebecca charged, Mr. Nurse?

Francis (*with a mocking, half-hearted laugh*). For murder, she's charged! (*mockingly quoting the warrant*) "For the marvelous and supernatural murder of Goody Putnam's babies." What am I to do, Mr. Hale?

Hale (*turns from* Francis, *deeply troubled, then*). Believe me, Mr. Nurse, if Rebecca Nurse be tainted, then nothing's left to stop the whole green world from burning. Let you rest upon the justice of the court; the court will send her home, I know it.

Francis. You cannot mean she will be tried in court!

Hale (*pleading*). Nurse, though our hearts break, we cannot flinch; these are new times, sir. There is a misty plot afoot so subtle we should be criminal to cling to old respects and ancient friendships. I have seen too many frightful proofs in court—the Devil

is alive in Salem, and we dare not quail to follow wherever the accusing finger points!

Proctor (*angered*). How may such a woman murder children?

Hale (*in great pain*). Man, remember, until an hour before the Devil fell, God thought him beautiful in Heaven.

Giles. I never said my wife were a witch, Mr. Hale; I only said she were reading books!

Hale. Mr. Corey, exactly what complaint were made on your wife?

Giles. That bloody mongrel Walcott charge her. Y'see, he buy a pig of my wife four or five year ago, and the pig died soon after. So he come dancin' in for his money back. So my Martha, she says to him, "Walcott, if you haven't the wit to feed a pig properly, you'll not live to own many," she says. Now he goes to court and claims that from that day to this he cannot keep a pig alive for more than four weeks because my Martha bewitch them with her books!

(*Enter* Ezekiel Cheever. *A shocked silence.*)

Cheever. Good evening to you, Proctor.

Proctor. Why, Mr. Cheever. Good evening.

Cheever. Good evening, all. Good evening, Mr. Hale.

Proctor. I hope you come not on business of the court.

Cheever. I do, Proctor, aye. I am clerk of the court now, y'know.

(*Enter* Marshal Herrick, *a man in his early thirties, who is somewhat shamefaced at the moment.*)

Giles. It's a pity, Ezekiel, that an honest tailor might have gone to Heaven must burn in Hell. You'll burn for this, do you know it?

Cheever. You know yourself I must do as I'm told. You surely know that, Giles. And I'd as lief[6] you'd not be sending me to Hell. I like not the sound of it, I tell you; I like not the sound of it. (*He fears* Proctor, *but starts to reach inside his coat.*) Now believe me, Proctor, how heavy be the law, all its tonnage I do carry on my back tonight. (*He takes out a warrant.*) I have a warrant for your wife.

Proctor (*to* Hale). You said she were not charged!

Hale. I know nothin' of it. (*to* Cheever) When were she charged?

Cheever. I am given sixteen warrant tonight, sir, and she is one.

Proctor. Who charged her?

Cheever. Why, Abigail Williams charge her.

Proctor. On what proof, what proof?

Cheever (*looking about the room*). Mr. Proctor, I have little time. The court bid me search your house, but I like not to search a house. So will you hand me any poppets that your wife may keep here?

Proctor. Poppets?

Elizabeth. I never kept no poppets, not since I were a girl.

Cheever (*embarrassed, glancing toward the mantel where sits* Mary Warren*'s poppet*). I spy a poppet, Goody Proctor.

Elizabeth. Oh! (*going for it*) Why, this is Mary's.

Cheever (*shyly*). Would you please to give it to me?

Elizabeth (*handing it to him, asks* Hale). Has the court discovered a text in poppets now?

Cheever (*carefully holding the poppet*). Do you keep any others in this house?

Proctor. No, nor this one either till tonight. What signifies a poppet?

Cheever. Why, a poppet—(*He gingerly turns the poppet over.*) a poppet may signify—Now, woman, will you please to come with me?

Proctor. She will not! (*to* Elizabeth) Fetch Mary here.

Cheever (*ineptly reaching toward* Elizabeth). No, no, I am forbid to leave her from my sight.

Proctor (*pushing his arm away*). You'll leave her out of sight and out of mind, Mister. Fetch Mary, Elizabeth. (Elizabeth *goes upstairs.*)

Hale. What signifies a poppet, Mr. Cheever?

6. **as lief** (lēf): rather.

Cheever (*turning the poppet over in his hands*). Why, they say it may signify that she—(*He has lifted the poppet's skirt, and his eyes widen in astonished fear.*) Why, this, this—

Proctor (*reaching for the poppet*). What's there?

Cheever. Why (*He draws out a long needle from the poppet.*) it is a needle! Herrick, Herrick, it is a needle!

(Herrick *comes toward him.*)

Proctor (*angrily, bewildered*). And what signifies a needle!

Cheever (*his hands shaking*). Why, this go hard with her, Proctor, this—I had my doubts, Proctor, I had my doubts, but here's calamity. (*to* Hale, s*howing the needle*) You see it, sir, it is a needle!

Hale. Why? What meanin' has it?

Cheever (*wide-eyed, trembling*). The girl, the Williams girl, Abigail Williams, sir. She sat to dinner in Reverend Parris's house tonight, and without word nor warnin' she falls to the floor. Like a struck beast, he says, and screamed a scream that a bull would weep to hear. And he goes to save her, and, stuck two inches in the flesh of her belly, he draw a needle out. And demandin' of her how she come to be so stabbed, she (*to* Proctor *now*) testify it were your wife's familiar spirit[7] pushed it in.

Proctor. Why, she done it herself! (*to* Hale) I hope you're not takin' this for proof, Mister!

(Hale, *struck by the proof, is silent.*)

Cheever. 'Tis hard proof! (*to* Hale) I find here a poppet Goody Proctor keeps. I have found it, sir. And in the belly of the poppet a needle's stuck. I tell you true, Proctor, I never warranted to see such proof of Hell, and I bid you obstruct me not, for I—

(*Enter* Elizabeth *with* Mary Warren. Proctor, *seeing* Mary Warren, *draws her by the arm to* Hale.)

Proctor. Here now! Mary, how did this poppet come into my house?

Mary Warren (*frightened for herself, her voice very small*). What poppet's that, sir?

Proctor (*impatiently, pointing at the doll in* Cheever's *hand*). This poppet, this poppet.

Mary Warren (*evasively, looking at it*). Why, I—I think it is mine.

Proctor. It is your poppet, is it not?

Mary Warren (*not understanding the direction of this*). It—is, sir.

Proctor. And how did it come into this house?

Mary Warren (*glancing about at the avid faces*). Why—I made it in the court, sir, and—give it to Goody Proctor tonight.

Proctor (*to* Hale). Now, sir—do you have it?

Hale. Mary Warren, a needle have been found inside this poppet.

Mary Warren (*bewildered*). Why, I meant no harm by it, sir.

Proctor (*quickly*). You stuck that needle in yourself?

Mary Warren. I—I believe I did, sir, I—

Proctor (*to* Hale). What say you now?

Hale (*watching* Mary Warren *closely*). Child, you are certain this be your natural memory? May it be, perhaps, that someone conjures you even now to say this?

Mary Warren. Conjures me? Why, no, sir, I am entirely myself, I think. Let you ask Susanna Walcott—she saw me sewin' it in court. (*or better still*) Ask Abby, Abby sat beside me when I made it.

Proctor (*to* Hale, *of* Cheever). Bid him begone. Your mind is surely settled now. Bid him out, Mr. Hale.

Elizabeth. What signifies a needle?

Hale. Mary—you charge a cold and cruel murder on Abigail.

Mary Warren. Murder! I charge no—

Hale. Abigail were stabbed tonight; a needle were found stuck into her belly—

7. **familiar spirit:** the spirit or demon, most usually in the form of an animal such as a black cat, that was a companion and helper to a witch.

Elizabeth. And she charges me?

Hale. Aye.

Elizabeth (*her breath knocked out*). Why—! The girl is murder! She must be ripped out of the world!

Cheever (*pointing at* Elizabeth). You've heard that, sir! Ripped out of the world! Herrick, you heard it!

Proctor (*suddenly snatching the warrant out of* Cheever*'s hands*). Out with you.

Cheever. Proctor, you dare not touch the warrant.

Proctor (*ripping the warrant*). Out with you!

Cheever. You've ripped the Deputy Governor's warrant, man!

Proctor. Damn the Deputy Governor! Out of my house!

Hale. Now, Proctor, Proctor!

Proctor. Get y'gone with them! You are a broken minister.

Hale. Proctor, if she is innocent, the court—

Proctor. If *she* is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem—vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance!

Elizabeth. I'll go, John—

Proctor. You will not go!

Herrick. I have nine men outside. You cannot keep her. The law binds me, John, I cannot budge.

Proctor (*to* Hale, *ready to break him*). Will you see her taken?

Hale. Proctor, the court is just—

Proctor. Pontius Pilate! God will not let you wash your hands of this![8]

Elizabeth. John—I think I must go with them. (*He cannot bear to look at her.*) Mary, there is bread enough for the morning; you will bake, in the afternoon. Help Mr. Proctor as you were his daughter—you owe me that, and much more. (*She is fighting her weeping. To* Proctor.) When the children wake, speak nothing of witchcraft—it will frighten them. (*She cannot go on.*)

Proctor. I will bring you home. I will bring you soon.

Elizabeth. Oh, John, bring me soon!

Proctor. I will fall like an ocean on that court! Fear nothing, Elizabeth.

Elizabeth (*with great fear*). I will fear nothing. (*She looks about the room, as though to fix it in her mind.*) Tell the children I have gone to visit someone sick.

(*She walks out the door,* Herrick *and* Cheever *behind her. For a moment,* Proctor *watches from the doorway. The clank of chain is heard.*)

Proctor. Herrick! Herrick, don't chain her! (*He rushes out the door. From outside.*) Damn you, man, you will not chain her! Off with them! I'll not have it! I will not have her chained!

(*There are other men's voices against his.* Hale, *in a fever of guilt and uncertainty, turns from the door to avoid the sight;* Mary Warren *bursts into tears and sits weeping.* Giles Corey *calls to* Hale.)

Giles. And yet silent, minister? It is fraud, you know it is fraud! What keeps you, man?

(Proctor *is half braced, half pushed into the room by two deputies and* Herrick.)

Proctor. I'll pay you, Herrick, I will surely pay you!

Herrick (*panting*). In God's name, John, I cannot help myself. I must chain them all. Now let you keep inside this house till I am gone! (*He goes out with his deputies.*)

(Proctor *stands there, gulping air. Horses and a wagon creaking are heard.*)

Hale (*in great uncertainty*). Mr. Proctor—

Proctor. Out of my sight!

Hale. Charity, Proctor, charity. What I have heard in

8. **Pontius** (pŏn'tē-əs) **Pilate . . . hands of this:** the Roman governor who presided over the trial and sentencing of Christ. Pilate publicly washed his hands to absolve himself of responsibility for Christ's death.

her favor, I will not fear to testify in court. God help me, I cannot judge her guilty or innocent—I know not. Only this consider: the world goes mad, and it profit nothing you should lay the cause to the vengeance of a little girl.

Proctor. You are a coward! Though you be ordained in God's own tears, you are a coward now!

Hale. Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed—our greatest judges sit in Salem now—and hangin's promised. Man, we must look to cause proportionate. Were there murder done, perhaps, and never brought to light? Abomination? Some secret blasphemy that stinks to Heaven? Think on cause, man, and let you help me to discover it. For there's your way, believe it, there is your only way, when such confusion strikes upon the world. (*He goes to* Giles *and* Francis.) Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray God open up our eyes.

(Hale *goes out.*)

Francis (*struck by* Hale*'s mood*). I never heard no murder done in Salem.

Proctor (*He has been reached by* Hale*'s words*). Leave me, Francis, leave me.

Giles (*shaken*). John—tell me, are we lost?

Proctor. Go home now, Giles. We'll speak on it tomorrow.

Giles. Let you think on it. We'll come early, eh?

Proctor. Aye. Go now, Giles.

Giles. Good night, then.

(Giles Corey *goes out. After a moment.*)

Mary Warren (*in a fearful squeak of a voice*). Mr. Proctor, very likely they'll let her come home once they're given proper evidence.

Proctor. You're coming to the court with me, Mary. You will tell it in the court.

Mary Warren. I cannot charge murder on Abigail.

Proctor (*moving menacingly toward her*). You will tell the court how that poppet come here and who stuck the needle in.

Mary Warren. She'll kill me for sayin' that! (Proctor *continues toward her.*) Abby'll charge lechery on you, Mr. Proctor!

Proctor (*halting*). She's told you!

Mary Warren. I have known it, sir. She'll ruin you with it, I know she will.

Proctor (*hesitating, and with deep hatred of himself*). Good. Then her saintliness is done with. (Mary *backs from him.*) We will slide together into our pit; you will tell the court what you know.

Mary Warren (*in terror*). I cannot, they'll turn on me—

(Proctor *strides and catches her, and she is repeating, "I cannot, I cannot!"*)

Proctor. My wife will never die for me! I will bring your guts into your mouth but that goodness will not die for me!

Mary Warren (*struggling to escape him*). I cannot do it, I cannot!

Proctor (*grasping her by the throat as though he would strangle her*). Make your peace with it! Now Hell and Heaven grapple on our backs, and all our old pretense is ripped away—make your peace! (*He throws her to the floor, where she sobs, "I cannot, I cannot . . ." And now, half to himself, staring, and turning to the open door.*) Peace. It is a providence, and no great change; we are only what we always were, but naked now. (*He walks as though toward a great horror, facing the open sky.*) Aye, naked! And the wind, God's icy wind, will blow!

(*And she is over and over again sobbing, "I cannot, I cannot, I cannot," as the curtain falls.*)

Comprehension

1. **Recall** Why does Elizabeth want John to go to Salem?
2. **Clarify** Why does Hale come to the Proctors' home?
3. **Summarize** What proof leads to Elizabeth's arrest?

Literary Analysis

4. **Form Opinions** Do you think Reverend Hale believes that Elizabeth Proctor is practicing witchcraft? Support your opinion with specific details.
5. **Draw Conclusions About Characters** Review the **traits** you recorded in your chart for Elizabeth Proctor. How would you describe her character?
6. **Analyze Conventions of Drama** What does **dialogue** reveal about the complicated relationship between John and Elizabeth in the following scenes?
   - Elizabeth learns that John was alone with Abigail (lines 132–138)
   - Elizabeth asks John to break his unspoken promise to Abigail (lines 398–422)
   - John threatens Mary Warren (lines 990–1005)
7. **Analyze Dramatic Irony** Dramatic irony occurs when readers know more about a situation than a character does. Why is John struck by Hale's declaration that "some secret blasphemy" (lines 946–947) has caused all of the confusion?
8. **Make Judgments About a Character** How would you judge John's behavior so far? Cite evidence from the play to support your judgment.
9. **Compare Characters** Compare the following characters and determine which one has the greatest faith in the court proceedings. What accounts for their differing attitudes?
   - John Proctor • Hale • Cheever

Literary Criticism

10. **Historical Context** Miller wrote that during the anti-Communist hearings, "I saw accepted the notion that conscience was no longer a private matter but one of state administration." How does this notion apply to the witch-hunts in Salem?

Act *Three*

(*The vestry room of the Salem meeting house, now serving as the anteroom*[1] *of the General Court.*

As the curtain rises, the room is empty, but for sunlight pouring through two high windows in the back wall. The room is solemn, even forbidding. Heavy beams jut out, boards of random widths make up the walls. At the right are two doors leading into the meeting house proper, where the court is being held. At the left another door leads outside.

There is a plain bench at the left, and another at the right. In the center a rather long meeting table, with stools and a considerable armchair snugged up to it.

Through the partitioning wall at the right we hear a prosecutor's voice, Judge Hathorne*'s, asking a question; then a woman's voice,* Martha Corey*'s, replying.*)

Hathorne's Voice. Now, Martha Corey, there is abundant evidence in our hands to show that you have given yourself to the reading of fortunes. Do you deny it?

Martha Corey's Voice. I am innocent to a witch. I know not what a witch is.

Hathorne's Voice. How do you know, then, that you are not a witch?

Martha Corey's Voice. If I were, I would know it.

Hathorne's Voice. Why do you hurt these children?

Martha Corey's Voice. I do not hurt them. I scorn it!

Giles' Voice (*roaring*). I have evidence for the court!

(*Voices of townspeople rise in excitement.*)

Danforth's Voice. You will keep your seat!

Giles' Voice. Thomas Putnam is reaching out for land!

Danforth's Voice. Remove that man, Marshal!

Giles' Voice. You're hearing lies, lies!

(*A roaring goes up from the people.*)

Hathorne's Voice. Arrest him, excellency!

Giles' Voice. I have evidence. Why will you not hear my evidence?

(*The door opens and* Giles *is half carried into the vestry room by* Herrick.)

Giles. Hands off, damn you, let me go!

Herrick. Giles, Giles!

Giles. Out of my way, Herrick! I bring evidence—

Herrick. You cannot go in there, Giles; it's a court!

(*Enter* Hale *from the court.*)

Hale. Pray be calm a moment.

Giles. You, Mr. Hale, go in there and demand I speak.

1. **vestry room . . . anteroom:** A vestry room is a room in a church used for nonreligious meetings or church business. An anteroom is a waiting room or a room that leads into another.



Paul Scofield as Deputy Governor Danforth

Hale. A moment, sir, a moment.

Giles. They'll be hangin' my wife!

(Judge Hathorne *enters. He is in his sixties, a bitter, remorseless Salem judge.*)

Hathorne. How do you dare come roarin' into this court! Are you gone daft, Corey?

Giles. You're not a Boston judge yet, Hathorne. You'll not call me daft!

(*Enter* Deputy Governor Danforth *and, behind him,* Ezekiel Cheever *and* Parris. *On his appearance, silence falls.* Danforth *is a grave man in his sixties, of some humor and sophistication that does not, however, interfere with an exact loyalty to his position and his cause. He comes down to* Giles, *who awaits his wrath.*)

Danforth (*looking directly at* Giles). Who is this man?

Parris. Giles Corey, sir, and a more **contentious**—

Giles (*to* Parris). I am asked the question, and I am old enough to answer it! (*to* Danforth, *who impresses him and to whom he smiles through his strain*) My name is Corey, sir, Giles Corey. I have six hundred acres, and timber in addition. It is my wife you be condemning now. (*He indicates the courtroom.*)

Danforth. And how do you imagine to help her cause with such contemptuous riot?[2] Now be gone. Your old age alone keeps you out of jail for this.

Giles (*beginning to plead*). They be tellin' lies about my wife, sir, I—

Danforth. Do you take it upon yourself to determine what this court shall believe and what it shall set aside?

Giles. Your Excellency, we mean no disrespect for—

Danforth. Disrespect indeed! It is disruption, Mister. This is the highest court of the supreme government of this province, do you know it?

Giles (*beginning to weep*). Your Excellency, I only said she were readin' books, sir, and they come and take her out of my house for—

Danforth (*mystified*). Books! What books?

Giles (*through helpless sobs*). It is my third wife, sir; I never had no wife that be so taken with books, and I thought to find the cause of it, d'y'see, but it were no witch I blamed her for. (*He is openly weeping.*) I have broke charity with the woman, I have broke charity with her. (*He covers his face, ashamed.* Danforth *is respectfully silent.*)

Hale. Excellency, he claims hard evidence for his wife's defense. I think that in all justice you must—

Danforth. Then let him submit his evidence in proper affidavit. You are certainly aware of our procedure here, Mr. Hale. (*to* Herrick) Clear this room.

Herrick. Come now, Giles. (*He gently pushes* Corey *out.*)

Francis. We are desperate, sir; we come here three days now and cannot be heard.

Danforth. Who is this man?

Francis. Francis Nurse, Your Excellency.

Hale. His wife's Rebecca that were condemned this morning.

Danforth. Indeed! I am amazed to find you in such uproar. I have only good report of your character, Mr. Nurse.

Hathorne. I think they must both be arrested in contempt, sir.

Danforth (*to* Francis). Let you write your plea, and in due time I will—

Francis. Excellency, we have proof for your eyes; God forbid you shut them to it. The girls, sir, the girls are frauds.

Danforth. What's that?

Francis. We have proof of it, sir. They are all deceiving you.

(Danforth *is shocked, but studying* Francis.)

Hathorne. This is contempt, sir, contempt!

Danforth. Peace, Judge Hathorne. Do you know who I am, Mr. Nurse?

2. **contemptuous** (kən-tĕmp′chōō-əs) **riot:** disrespectful, outrageous behavior.

Francis. I surely do, sir, and I think you must be a wise judge to be what you are.

Danforth. And do you know that near to four hundred are in the jails from Marblehead to Lynn,[3] and upon my signature?

Francis. I—

Danforth. And seventy-two condemned to hang by that signature?

Francis. Excellency, I never thought to say it to such a weighty judge, but you are deceived.

(*Enter* Giles Corey *from left. All turn to see as he beckons in* Mary Warren *with* Proctor. Mary *is keeping her eyes to the ground;* Proctor *has her elbow as though she were near collapse.*)

Parris (*on seeing her, in shock*). Mary Warren! (*He goes directly to bend close to her face.*) What are you about here?

Proctor (*pressing* Parris *away from her with a gentle but firm motion of protectiveness*). She would speak with the Deputy Governor.

Danforth (*shocked by this, turns to* Herrick). Did you not tell me Mary Warren were sick in bed?

Herrick. She were, Your Honor. When I go to fetch her to the court last week, she said she were sick.

Giles. She has been strivin' with her soul all week, Your Honor; she comes now to tell the truth of this to you.

Danforth. Who is this?

Proctor. John Proctor, sir. Elizabeth Proctor is my wife.

Parris. Beware this man, Your Excellency, this man is mischief.

Hale (*excitedly*). I think you must hear the girl, sir, she—

Danforth (*who has become very interested in* Mary Warren *and only raises a hand toward* Hale). Peace. What would you tell us, Mary Warren?

(Proctor *looks at her, but she cannot speak.*)

Proctor. She never saw no spirits, sir.

Danforth (*with great alarm and surprise, to* Mary). Never saw no spirits!

Giles (*eagerly*). Never.

Proctor (*reaching into his jacket*). She has signed a **deposition,** sir—

Danforth (*instantly*). No, no, I accept no depositions. (*He is rapidly calculating this; he turns from her to* Proctor.) Tell me, Mr. Proctor, have you given out this story in the village?

Proctor. We have not.

Parris. They've come to overthrow the court, sir! This man is—

Danforth. I pray you, Mr. Parris. Do you know, Mr. Proctor, that the entire contention of the state in these trials is that the voice of Heaven is speaking through the children?

Proctor. I know that, sir.

Danforth (*thinks, staring at* Proctor, *then turns to* Mary Warren). And you, Mary Warren, how came you to cry out people for sending their spirits against you?

Mary Warren. It were pretense, sir.

Danforth. I cannot hear you.

Proctor. It were pretense, she says.

Danforth. Ah? And the other girls? Susanna Walcott, and—the others? They are also pretending?

Mary Warren. Aye, sir.

Danforth (*wide-eyed*). Indeed. (*Pause. He is baffled by this. He turns to study* Proctor*'s face.*)

Parris (*in a sweat*). Excellency, you surely cannot think to let so vile a lie be spread in open court!

Danforth. Indeed not, but it strike hard upon me that she will dare come here with such a tale. Now, Mr. Proctor, before I decide whether I shall hear you or not, it is my duty to tell you this. We burn a hot fire here; it melts down all concealment.

Proctor. I know that, sir.

3. **Marblehead . . . Lynn:** two coastal towns in Massachusetts, near Salem.

Danforth. Let me continue. I understand well, a husband's tenderness may drive him to extravagance in defense of a wife. Are you certain in your conscience, Mister, that your evidence is the truth?

Proctor. It is. And you will surely know it.

Danforth. And you thought to declare this revelation in the open court before the public?

Proctor. I thought I would, aye—with your permission.

Danforth (*his eyes narrowing*). Now, sir, what is your purpose in so doing?

Proctor. Why, I—I would free my wife, sir.

Danforth. There lurks nowhere in your heart, nor hidden in your spirit, any desire to undermine this court?

Proctor (*with the faintest faltering*). Why, no, sir.

Cheever (*clears his throat, awakening*). I—Your Excellency.

Danforth. Mr. Cheever.

Cheever. I think it be my duty, sir—(*kindly, to* Proctor) You'll not deny it, John. (*to* Danforth) When we come to take his wife, he damned the court and ripped your warrant.

Parris. Now you have it!

Danforth. He did that, Mr. Hale?

Hale (*takes a breath*). Aye, he did.

Proctor. It were a temper, sir. I knew not what I did.

Danforth (*studying him*). Mr. Proctor.

Proctor. Aye, sir.

Danforth (*straight into his eyes*). Have you ever seen the Devil?

Proctor. No, sir.

Danforth. You are in all respects a Gospel Christian?

Proctor. I am, sir.

Parris. Such a Christian that will not come to church but once in a month!

Danforth (*restrained—he is curious*). Not come to church?

Proctor. I—I have no love for Mr. Parris. It is no secret. But God I surely love.

Cheever. He plow on Sunday, sir.

Danforth. Plow on Sunday!

Cheever (*apologetically*). I think it be evidence, John. I am an official of the court, I cannot keep it.

Proctor. I—I have once or twice plowed on Sunday. I have three children, sir, and until last year my land give little.

Giles. You'll find other Christians that do plow on Sunday if the truth be known.

Hale. Your Honor, I cannot think you may judge the man on such evidence.

Danforth. I judge nothing. (*Pause. He keeps watching* Proctor, *who tries to meet his gaze.*) I tell you straight, Mister—I have seen marvels in this court. I have seen people choked before my eyes by spirits; I have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me. Do you understand my meaning?

Proctor. Excellency, does it not strike upon you that so many of these women have lived so long with such upright reputation, and—

Parris. Do you read the Gospel, Mr. Proctor?

Proctor. I read the Gospel.

Parris. I think not, or you should surely know that Cain were an upright man, and yet he did kill Abel.[4]

Proctor. Aye, God tells us that. (*to* Danforth) But who tells us Rebecca Nurse murdered seven babies by sending out her spirit on them? It is the children only, and this one will swear she lied to you.

(Danforth *considers, then beckons* Hathorne *to him.* Hathorne *leans in, and he speaks in his ear.* Hathorne *nods.*)

4. **Cain . . . Abel:** According to the Book of Genesis in the Bible, Cain and Abel were the sons of Adam and Eve, the first humans.

Hathorne. Aye, she's the one.

Danforth. Mr. Proctor, this morning, your wife send me a claim in which she states that she is pregnant now.

Proctor. My wife pregnant!

Danforth. There be no sign of it—we have examined her body.

Proctor. But if she say she is pregnant, then she must be! That woman will never lie, Mr. Danforth.

Danforth. She will not?

Proctor. Never, sir, never.

Danforth. We have thought it too convenient to be credited. However, if I should tell you now that I will let her be kept another month; and if she begin to show her natural signs, you shall have her living yet another year until she is delivered—what say you to that? (John Proctor *is struck silent.*) Come now. You say your only purpose is to save your wife. Good, then, she is saved at least this year, and a year is long. What say you, sir? It is done now. (*In conflict,* Proctor *glances at* Francis *and* Giles.) Will you drop this charge?

Proctor. I—I think I cannot.

Danforth (*now an almost* ***imperceptible*** *hardness in his voice*). Then your purpose is somewhat larger.

Parris. He's come to overthrow this court, Your Honor!

Proctor. These are my friends. Their wives are also accused—

Danforth (*with a sudden briskness of manner*). I judge you not, sir. I am ready to hear your evidence.

Proctor. I come not to hurt the court; I only—

Danforth (*cutting him off*). Marshal, go into the court and bid Judge Stoughton and Judge Sewall declare recess for one hour. And let them go to the tavern, if they will. All witnesses and prisoners are to be kept in the building.

Herrick. Aye, sir. (*very deferentially*) If I may say it, sir, I know this man all my life. It is a good man, sir.

Danforth (*It is the reflection on himself he resents*). I am sure of it, Marshal. (Herrick *nods, then goes out.*) Now, what deposition do you have for us, Mr. Proctor? And I beg you be clear, open as the sky, and honest.

Proctor (*as he takes out several papers*). I am no lawyer, so I'll—

Danforth. The pure in heart need no lawyers. Proceed as you will.

Proctor (*handing* Danforth *a paper*). Will you read this first, sir? It's a sort of testament. The people signing it declare their good opinion of Rebecca, and my wife, and Martha Corey. (Danforth *looks down at the paper.*)

Parris (*to enlist* Danforth*'s sarcasm*). Their good opinion! (*But* Danforth *goes on reading, and* Proctor *is heartened.*)

Proctor. These are all landholding farmers, members of the church. (*delicately, trying to point out a paragraph*) If you'll notice, sir—they've known the women many years and never saw no sign they had dealings with the Devil.

(Parris *nervously moves over and reads over* Danforth*'s shoulder.*)

Danforth (*glancing down a long list*). How many names are here?

Francis. Ninety-one, Your Excellency.

Parris (*sweating*). These people should be summoned. (Danforth *looks up at him questioningly.*) For questioning.

Francis (*trembling with anger*). Mr. Danforth, I gave them all my word no harm would come to them for signing this.

Parris. This is a clear attack upon the court!

Hale (*to* Parris, *trying to contain himself*). Is every defense an attack upon the court? Can no one—?

Parris. All innocent and Christian people are happy for the courts in Salem! These people are gloomy for it. (*to* Danforth *directly*) And I think you will want to know, from each and every one of them, what discontents them with you!

Hathorne. I think they ought to be examined, sir.

Danforth. It is not necessarily an attack, I think. Yet—

Francis. These are all covenanted Christians, sir.

Danforth. Then I am sure they may have nothing to fear. (*hands* Cheever *the paper*) Mr. Cheever, have warrants drawn for all of these—arrest for examination. (*to* Proctor) Now, Mister, what other information do you have for us? (Francis *is still standing, horrified.*) You may sit, Mr. Nurse.

Francis. I have brought trouble on these people; I have—

Danforth. No, old man, you have not hurt these people if they are of good conscience. But you must understand, sir, that a person is either with this court or he must be counted against it, there be no road between. This is a sharp time, now, a precise time—we live no longer in the dusky afternoon when evil mixed itself with good and befuddled the world. Now, by God's grace, the shining sun is up, and them that fear not light will surely praise it. I hope you will be one of those. (Mary Warren *suddenly sobs.*) She's not hearty,[5] I see.

Proctor. No, she's not, sir. (*to* Mary, *bending to her, holding her hand, quietly*) Now remember what the angel Raphael said to the boy Tobias.[6] Remember it.

Mary Warren (*hardly audible*). Aye.

Proctor. "Do that which is good, and no harm shall come to thee."

Mary Warren. Aye.

Danforth. Come, man, we wait you.

(Marshal Herrick *returns, and takes his post at the door.*)

Giles. John, my deposition, give him mine.

Proctor. Aye. (*He hands* Danforth *another paper.*) This is Mr. Corey's deposition.

Danforth. Oh? (*He looks down at it. Now* Hathorne *comes behind him and reads with him.*)

Hathorne (*suspiciously*). What lawyer drew this, Corey?

Giles. You know I never hired a lawyer in my life, Hathorne.

Danforth (*finishing the reading*). It is very well phrased. My compliments. Mr. Parris, if Mr. Putnam is in the court, will you bring him in? (Hathorne *takes the deposition, and walks to the window with it.* Parris *goes into the court.*) You have no legal training, Mr. Corey?

Giles (*very pleased*). I have the best, sir—I am thirty-three time in court in my life. And always plaintiff, too.

Danforth. Oh, then you're much put-upon.

Giles. I am never put-upon; I know my rights, sir, and I will have them. You know, your father tried a case of mine—might be thirty-five year ago, I think.

Danforth. Indeed.

Giles. He never spoke to you of it?

Danforth. No, I cannot recall it.

Giles. That's strange, he give me nine pound damages. He were a fair judge, your father. Y'see, I had a white mare that time, and this fellow come to borrow the mare—(*Enter* Parris *with* Thomas Putnam. *When he sees* Putnam, Giles' *ease goes; he is hard.*) Aye, there he is.

Danforth. Mr. Putnam, I have here an accusation by Mr. Corey against you. He states that you coldly prompted your daughter to cry witchery upon George Jacobs that is now in jail.

Putnam. It is a lie.

Danforth (*turning to* Giles). Mr. Putnam states your charge is a lie. What say you to that?

Giles (*furious, his fists clenched*). A fart on Thomas Putnam, that is what I say to that!

Danforth. What proof do you submit for your charge, sir?

Giles. My proof is there! (*pointing to the paper*) If Jacobs hangs for a witch he forfeit up his property—that's law! And there is none but Putnam with the

5. **hearty:** well.

6. **what the angel said . . . Tobias:** In the Book of Tobit in the Apocrypha, Tobit's son Tobias cured his father's blindness with the help of the angel Raphael.

coin to buy so great a piece. This man is killing his neighbors for their land!

Danforth. But proof, sir, proof.

Giles (*pointing at his deposition*). The proof is there! I have it from an honest man who heard Putnam say it! The day his daughter cried out on Jacobs, he said she'd given him a fair gift of land.

Hathorne. And the name of this man?

Giles (*taken aback*). What name?

Hathorne. The man that give you this information.

Giles (*hesitates, then*). Why, I—I cannot give you his name.

Hathorne. And why not?

Giles (*hesitates, then bursts out*). You know well why not! He'll lay in jail if I give his name!

Hathorne. This is contempt of the court, Mr. Danforth!

Danforth (*to avoid that*). You will surely tell us the name.

Giles. I will not give you no name. I mentioned my wife's name once and I'll burn in hell long enough for that. I stand mute.

Danforth. In that case, I have no choice but to arrest you for contempt of this court, do you know that?

Giles. This is a hearing; you cannot clap me for contempt of a hearing.

Danforth. Oh, it is a proper lawyer![7] Do you wish me to declare the court in full session here? Or will you give me good reply?

Giles (*faltering*). I cannot give you no name, sir, I cannot.

Danforth. You are a foolish old man. Mr. Cheever, begin the record. The court is now in session. I ask you, Mr. Corey—

Proctor (*breaking in*). Your Honor—he has the story in confidence, sir, and he—

Parris. The Devil lives on such confidences! (*to* Danforth) Without confidences there could be no conspiracy, Your Honor!

Hathorne. I think it must be broken, sir.

Danforth (*to* Giles). Old man, if your informant tells the truth let him come here openly like a decent man. But if he hide in anonymity I must know why. Now sir, the government and central church demand of you the name of him who reported Mr. Thomas Putnam a common murderer.

Hale. Excellency—

Danforth. Mr. Hale.

Hale. We cannot blink it more. There is a prodigious fear of this court in the country—

Danforth. Then there is a prodigious guilt in the country. Are *you* afraid to be questioned here?

Hale. I may only fear the Lord, sir, but there is fear in the country nevertheless.

Danforth (*angered now*). Reproach me not with the fear in the country; there is fear in the country because there is a moving[8] plot to topple Christ in the country!

Hale. But it does not follow that everyone accused is part of it.

Danforth. No uncorrupted man may fear this court, Mr. Hale! None! (*to* Giles) You are under arrest in contempt of this court. Now sit you down and take counsel with yourself, or you will be set in the jail until you decide to answer all questions.

(Giles Corey *makes a rush for* Putnam. Proctor *lunges and holds him.*)

Proctor. No, Giles!

Giles (*over* Proctor*'s shoulder at* Putnam). I'll cut your throat, Putnam, I'll kill you yet!

Proctor (*forcing him into a chair*). Peace, Giles, peace. (*releasing him*) We'll prove ourselves. Now we will. (*He starts to turn to* Danforth.)

7. **Oh . . . lawyer:** Oh, he thinks he is a real lawyer.
8. **moving:** active.

Giles. Say nothin' more, John. (*pointing at* Danforth) He's only playin' you! He means to hang us all!

(Mary Warren *bursts into sobs.*)

Danforth. This is a court of law, Mister. I'll have no **effrontery** here!

Proctor. Forgive him, sir, for his old age. Peace, Giles, we'll prove it all now. (*He lifts up* Mary*'s chin.*) You cannot weep, Mary. Remember the angel, what he say to the boy. Hold to it, now; there is your rock. (Mary *quiets. He takes out a paper, and turns to* Danforth.) This is Mary Warren's deposition. I—I would ask you remember, sir, while you read it, that until two week ago she were no different than the other children are today. (*He is speaking reasonably, restraining all his fears, his anger, his anxiety.*) You saw her scream, she howled, she swore familiar spirits choked her; she even testified that Satan, in the form of women now in jail, tried to win her soul away, and then when she refused—

Danforth. We know all this.

Proctor. Aye, sir. She swears now that she never saw Satan; nor any spirit, vague or clear, that Satan may have sent to hurt her. And she declares her friends are lying now.

(Proctor *starts to hand* Danforth *the deposition, and* Hale *comes up to* Danforth *in a trembling state.*)

Hale. Excellency, a moment. I think this goes to the heart of the matter.

Danforth (*with deep misgivings*). It surely does.

Hale. I cannot say he is an honest man; I know him little. But in all justice, sir, a claim so weighty cannot be argued by a farmer. In God's name, sir, stop here; send him home and let him come again with a lawyer—

Danforth (*patiently*). Now look you, Mr. Hale—

Hale. Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so **immaculate** no slightest qualm of conscience may doubt it.

Danforth. Mr. Hale, you surely do not doubt my justice.

Hale. I have this morning signed away the soul of Rebecca Nurse, Your Honor. I'll not conceal it, my hand shakes yet as with a wound! I pray you, sir, this argument let lawyers present to you.

Danforth. Mr. Hale, believe me; for a man of such terrible learning you are most bewildered—I hope you will forgive me. I have been thirty-two year at the bar, sir, and I should be confounded were I called upon to defend these people. Let you consider, now—(*to* Proctor *and the others*) And I bid you all do likewise. In an ordinary crime, how does one defend the accused? One calls up witnesses to prove his innocence. But witchcraft is *ipso facto,*[9] on its face and by its nature, an invisible crime, is it not? Therefore, who may possibly be witness to it? The witch and the victim. None other. Now we cannot hope the witch will accuse herself; granted? Therefore, we must rely upon her victims—and they do testify, the children certainly do testify. As for the witches, none will deny that we are most eager for all their confessions. Therefore, what is left for a lawyer to bring out? I think I have made my point. Have I not?

Hale. But this child claims the girls are not truthful, and if they are not—

Danforth. That is precisely what I am about to consider, sir. What more may you ask of me? Unless you doubt my probity?[10]

Hale (*defeated*). I surely do not, sir. Let you consider it, then.

Danforth. And let you put your heart to rest. Her deposition, Mr. Proctor.

(Proctor *hands it to him.* Hathorne *rises, goes beside* Danforth, *and starts reading.* Parris *comes to his other side.* Danforth *looks at* John Proctor, *then proceeds to read.* Hale *gets up, finds position near the judge, reads too.* Proctor *glances at* Giles. Francis *prays silently, hands pressed together.* Cheever *waits placidly, the*

9. ***ipso facto*** *Latin:* by that very fact.

10. **doubt my probity:** question my integrity.

sublime official, dutiful. Mary Warren *sobs once.* John Proctor *touches her head reassuringly. Presently* Danforth *lifts his eyes, stands up, takes out a kerchief and blows his nose. The others stand aside as he moves in thought toward the window.*)

Parris (*hardly able to contain his anger and fear*). I should like to question—

Danforth (*his first real outburst, in which his contempt for* Parris *is clear*). Mr. Parris, I bid you be silent! (*He stands in silence, looking out the window. Now, having established that he will set the gait.*) Mr. Cheever, will you go into the court and bring the children here? (Cheever *gets up and goes out upstage.* Danforth *now turns to* Mary.) Mary Warren, how came you to this turnabout? Has Mr. Proctor threatened you for this deposition?

Mary Warren. No, sir.

Danforth. Has he ever threatened you?

Mary Warren (*weaker*). No, sir.

Danforth (*sensing a weakening*). Has he threatened you?

Mary Warren. No, sir.

Danforth. Then you tell me that you sat in my court, callously lying, when you knew that people would hang by your evidence? (*She does not answer.*) Answer me!

Mary Warren (*almost inaudibly*). I did, sir.

Danforth. How were you instructed in your life? Do you not know that God damns all liars? (*She cannot speak.*) Or is it now that you lie?



Judge Danforth questioning Mary Warren

Mary Warren. No, sir—I am with God now.

Danforth. You are with God now.

Mary Warren. Aye, sir.

Danforth (*containing himself*). I will tell you this—you are either lying now, or you were lying in the court, and in either case you have committed perjury and you will go to jail for it. You cannot lightly say you lied, Mary. Do you know that?

Mary Warren. I cannot lie no more. I am with God, I am with God.

(*But she breaks into sobs at the thought of it, and the right door opens, and enter* Susanna Walcott, Mercy Lewis, Betty Parris, *and finally* Abigail. Cheever *comes to* Danforth.)

Cheever. Ruth Putnam's not in the court, sir, nor the other children.

Danforth. These will be sufficient. Sit you down, children. (*Silently they sit.*) Your friend, Mary Warren, has given us a deposition. In which she swears that she never saw familiar spirits, apparitions, nor any manifest of the Devil. She claims as well that none of you have seen these things either. (*slight pause*) Now, children, this is a court of law. The law, based upon the Bible, and the Bible, writ by Almighty God, forbid the practice of witchcraft, and describe death as the penalty thereof. But likewise, children, the law and Bible damn all bearers of false witness. (*slight pause*) Now then. It does not escape me that this deposition may be devised to blind us; it may well be that Mary Warren has been conquered by Satan, who sends her here to distract our sacred purpose. If so, her neck will break for it. But if she speak true, I bid you now drop your guile and confess your pretense, for a quick confession will go easier with you. (*pause*) Abigail Williams, rise. (Abigail *slowly rises.*) Is there any truth in this?

Abigail. No, sir.

Danforth (*thinks, glances at* Mary, *then back to* Abigail). Children, a very auger bit[11] will now be turned into your souls until your honesty is proved. Will either of you change your positions now, or do you force me to hard questioning?

Abigail. I have naught to change, sir. She lies.

Danforth (*to* Mary). You would still go on with this?

Mary Warren (*faintly*). Aye, sir.

Danforth (*turning to* Abigail). A poppet were discovered in Mr. Proctor's house, stabbed by a needle. Mary Warren claims that you sat beside her in the court when she made it, and that you saw her make it and witnessed how she herself stuck her needle into it for safe-keeping. What say you to that?

Abigail (*with a slight note of indignation*). It is a lie, sir.

Danforth (*after a slight pause*). While you worked for Mr. Proctor, did you see poppets in that house?

Abigail. Goody Proctor always kept poppets.

Proctor. Your Honor, my wife never kept no poppets. Mary Warren confesses it was her poppet.

Cheever. Your Excellency.

Danforth. Mr. Cheever.

Cheever. When I spoke with Goody Proctor in that house, she said she never kept no poppets. But she said she did keep poppets when she were a girl.

Proctor. She has not been a girl these fifteen years, Your Honor.

Hathorne. But a poppet will keep fifteen years, will it not?

Proctor. It will keep if it is kept, but Mary Warren swears she never saw no poppets in my house, nor anyone else.

Parris. Why could there not have been poppets hid where no one ever saw them?

Proctor (*furious*). There might also be a dragon with five legs in my house, but no one has ever seen it.

Parris. We are here, Your Honor, precisely to discover what no one has ever seen.

11. **auger** (ô′gər) **bit:** drill.

Proctor. Mr. Danforth, what profit this girl to turn herself about? What may Mary Warren gain but hard questioning and worse?

Danforth. You are charging Abigail Williams with a marvelous cool plot to murder, do you understand that?

Proctor. I do, sir. I believe she means to murder.

Danforth (*pointing at* Abigail, *incredulously*). This child would murder your wife?

Proctor. It is not a child. Now hear me, sir. In the sight of the congregation she were twice this year put out of this meetin' house for laughter during prayer.

Danforth (*shocked, turning to* Abigail). What's this? Laughter during—!

Parris. Excellency, she were under Tituba's power at that time, but she is solemn now.

Giles. Aye, now she is solemn and goes to hang people!

Danforth. Quiet, man.

Hathorne. Surely it have no bearing on the question, sir. He charges contemplation of murder.

Danforth. Aye. (*He studies* Abigail *for a moment, then.*) Continue, Mr. Proctor.

Proctor. Mary. Now tell the Governor how you danced in the woods.

Parris (*instantly*). Excellency, since I come to Salem this man is blackening my name. He—

Danforth. In a moment, sir. (*to* Mary Warren, *sternly, and surprised*) What is this dancing?

Mary Warren. I—(*She glances at* Abigail, *who is staring down at her remorselessly. Then, appealing to* Proctor.) Mr. Proctor—

Proctor (*taking it right up*). Abigail leads the girls to the woods, Your Honor, and they have danced there naked—

Parris. Your Honor, this—

Proctor (*at once*). Mr. Parris discovered them himself in the dead of night! There's the "child" she is!

Danforth (*It is growing into a nightmare, and he turns, astonished, to* Parris). Mr. Parris—

Parris. I can only say, sir, that I never found any of them naked, and this man is—

Danforth. But you discovered them dancing in the woods? (*Eyes on* Parris, *he points at* Abigail.) Abigail?

Hale. Excellency, when I first arrived from Beverly, Mr. Parris told me that.

Danforth. Do you deny it, Mr. Parris?

Parris. I do not, sir, but I never saw any of them naked.

Danforth. But she have *danced?*

Parris (*unwillingly*). Aye, sir.

(Danforth, *as though with new eyes, looks at* Abigail.)

Hathorne. Excellency, will you permit me? (*He points at* Mary Warren.)

Danforth (*with great worry*). Pray, proceed.

Hathorne. You say you never saw no spirits, Mary, were never threatened or afflicted by any manifest of the Devil or the Devil's agents.

Mary Warren (*very faintly*). No, sir.

Hathorne (*with a gleam of victory*). And yet, when people accused of witchery confronted you in court, you would faint, saying their spirits came out of their bodies and choked you—

Mary Warren. That were pretense, sir.

Danforth. I cannot hear you.

Mary Warren. Pretense, sir.

Parris. But you did turn cold, did you not? I myself picked you up many times, and your skin were icy. Mr. Danforth, you—

Danforth. I saw that many times.

Proctor. She only pretended to faint, Your Excellency. They're all marvelous pretenders.

Hathorne. Then can she pretend to faint now?

Proctor. Now?

Parris. Why not? Now there are no spirits attacking her, for none in this room is accused of witchcraft. So let her turn herself cold now, let her pretend she is attacked now, let her faint. (*He turns to* Mary Warren.) Faint!

Mary Warren. Faint?

Parris. Aye, faint. Prove to us how you pretended in the court so many times.

Mary Warren (*looking to* Proctor). I—cannot faint now, sir.

Proctor (*alarmed, quietly*). Can you not pretend it?

Mary Warren. I—(*She looks about as though searching for the passion to faint.*) I—have no *sense* of it now, I—

Danforth. Why? What is lacking now?

Mary Warren. I—cannot tell, sir, I—

Danforth. Might it be that here we have no afflicting spirit loose, but in the court there were some?

Mary Warren. I never saw no spirits.

Parris. Then see no spirits now, and prove to us that you can faint by your own will, as you claim.

Mary Warren (*stares, searching for the emotion of it, and then shakes her head*). I—cannot do it.

Parris. Then you will confess, will you not? It were attacking spirits made you faint!

Mary Warren. No, sir, I—

Parris. Your Excellency, this is a trick to blind the court!

Mary Warren. It's not a trick! (*She stands.*) I—I used to faint because I—I thought I saw spirits.

Danforth. *Thought* you saw them!

Mary Warren. But I did not, Your Honor.

Hathorne. How could you think you saw them unless you saw them?

Mary Warren. I—I cannot tell how, but I did. I—I heard the other girls screaming, and you, Your Honor, you seemed to believe them, and I—It were only sport in the beginning, sir, but then the whole world cried spirits, spirits, and I—I promise you, Mr. Danforth, I only thought I saw them but I did not.

(Danforth *peers at her.*)

Parris (*smiling, but nervous because* Danforth *seems to be struck by* Mary Warren*'s story*). Surely Your Excellency is not taken by this simple lie.

Danforth (*turning worriedly to* Abigail). Abigail. I bid you now search your heart and tell me this—and beware of it, child, to God every soul is precious and His vengeance is terrible on them that take life without cause. Is it possible, child, that the spirits you have seen are illusion only, some deception that may cross your mind when—

Abigail. Why, this—this—is a base question, sir.

Danforth. Child, I would have you consider it—

Abigail. I have been hurt, Mr. Danforth; I have seen my blood runnin' out! I have been near to murdered every day because I done my duty pointing out the Devil's people—and this is my reward? To be mistrusted, denied, questioned like a—

Danforth (*weakening*). Child, I do not mistrust you—

Abigail (*in an open threat*). Let *you* beware, Mr. Danforth. Think you to be so mighty that the power of Hell may not turn *your* wits? Beware of it! There is—(*Suddenly, from an accusatory attitude, her face turns, looking into the air above—it is truly frightened.*)

Danforth (*apprehensively*). What is it, child?

Abigail (*looking about in the air, clasping her arms about her as though cold*). I—I know not. A wind, a cold wind, has come. (*Her eyes fall on* Mary Warren.)

Mary Warren (*terrified, pleading*). Abby!

Mercy Lewis (*shivering*). Your Honor, I freeze!

Proctor. They're pretending!

Hathorne (*touching* Abigail*'s hand*). She is cold, Your Honor, touch her!

Mercy Lewis (*through chattering teeth*). Mary, do you send this shadow on me?

Mary Warren. Lord, save me!

Susanna Walcott. I freeze, I freeze!

Abigail (*shivering visibly*). It is a wind, a wind!

Mary Warren. Abby, don't do that!

Danforth (*himself engaged and entered by* Abigail). Mary Warren, do you witch her? I say to you, do you send your spirit out?

(*With a hysterical cry* Mary Warren *starts to run.* Proctor *catches her.*)

Mary Warren (*almost collapsing*). Let me go, Mr. Proctor, I cannot, I cannot—

Abigail (*crying to Heaven*). Oh, Heavenly Father, take away this shadow!

(*Without warning or hesitation,* Proctor *leaps at* Abigail *and, grabbing her by the hair, pulls her to her feet. She screams in pain.* Danforth, *astonished, cries, "What are you about?" and* Hathorne *and* Parris *call, "Take your hands off her!" and out of it all comes* Proctor*'s roaring voice.*)

Proctor. How do you call Heaven! Whore! Whore!

(Herrick *breaks* Proctor *from her.*)

Herrick. John!

Danforth. Man! Man, what do you—

Proctor (*breathless and in agony*). It is a whore!

Danforth (*dumbfounded*). You charge—?

Abigail. Mr. Danforth, he is lying!

Proctor. Mark her! Now she'll suck a scream to stab me with, but—

Danforth. You will prove this! This will not pass!

Proctor (*trembling, his life collapsing about him*). I have known her, sir. I have known her.

Danforth. You—you are a lecher?

Francis (*horrified*). John, you cannot say such a—

Proctor. Oh, Francis, I wish you had some evil in you that you might know me! (*to* Danforth) A man will not cast away his good name. You surely know that.

Danforth (*dumbfounded*). In—in what time? In what place?

Proctor (*his voice about to break, and his shame great*). In the proper place—where my beasts are bedded. On the last night of my joy, some eight months past. She used to serve me in my house, sir. (*He has to clamp his jaw to keep from weeping.*) A man may think God sleeps, but God sees everything, I know it now. I beg you, sir, I beg you—see her what she is. My wife, my dear good wife, took this girl soon after, sir, and put her out on the highroad. And being what she is, a lump of vanity, sir—(*He is being overcome.*) Excellency, forgive me, forgive me. (*Angrily against himself, he turns away from the* Governor *for a moment. Then, as though to cry out is his only means of speech left.*) She thinks to dance with me on my wife's grave! And well she might, for I thought of her softly. God help me, I lusted, and there *is* a promise in such sweat. But it is a whore's vengeance, and you must see it; I set myself entirely in your hands. I know you must see it now.

Danforth (*blanched, in horror, turning to* Abigail). You deny every scrap and tittle[12] of this?

Abigail. If I must answer that, I will leave and I will not come back again!

(Danforth *seems unsteady.*)

Proctor. I have made a bell of my honor! I have rung the doom of my good name—you will believe me, Mr. Danforth! My wife is innocent, except she knew a whore when she saw one!

Abigail (*stepping up to* Danforth). What look do you give me? (Danforth *cannot speak.*) I'll not have such looks! (*She turns and starts for the door.*)

Danforth. You will remain where you are! (Herrick *steps into her path. She comes up short, fire in her eyes.*) Mr. Parris, go into the court and bring Goodwife Proctor out.

Parris (*objecting*). Your Honor, this is all a—

12. **every scrap and tittle:** every tiny bit.

Danforth (*sharply to* Parris). Bring her out! And tell her not one word of what's been spoken here. And let you knock before you enter. (Parris *goes out.*) Now we shall touch the bottom of this swamp. (*to* Proctor) Your wife, you say, is an honest woman.

Proctor. In her life, sir, she have never lied. There are them that cannot sing, and them that cannot weep—my wife cannot lie. I have paid much to learn it, sir.

Danforth. And when she put this girl out of your house, she put her out for a harlot?[13]

Proctor. Aye, sir.

Danforth. And knew her for a harlot?

Proctor. Aye, sir, she knew her for a harlot.

Danforth. Good then. (*to* Abigail) And if she tell me, child, it were for harlotry, may God spread His mercy on you! (*There is a knock. He calls to the door.*) Hold! (*to* Abigail) Turn your back. Turn your back. (*to* Proctor) Do likewise. (*Both turn their backs*—Abigail *with indignant slowness.*) Now let neither of you turn to face Goody Proctor. No one in this room is to speak one word, or raise a gesture aye or nay. (*He turns toward the door, calls.*) Enter! (*The door opens.* Elizabeth *enters with* Parris. Parris *leaves her. She stands alone, her eyes looking for* Proctor.) Mr. Cheever, report this testimony in all exactness. Are you ready?

Cheever. Ready, sir.

Danforth. Come here, woman. (Elizabeth *comes to him, glancing at* Proctor*'s back.*) Look at me only, not at your husband. In my eyes only.

Elizabeth (*faintly*). Good, sir.

Danforth. We are given to understand that at one time you dismissed your servant, Abigail Williams.

Elizabeth. That is true, sir.

Danforth. For what cause did you dismiss her? (*Slight pause. Then* Elizabeth *tries to glance at* Proctor.) You will look in my eyes only and not at your husband. The answer is in your memory and you need no help to give it to me. Why did you dismiss Abigail Williams?

Elizabeth (*not knowing what to say, sensing a situation, wetting her lips to stall for time*). She—dissatisfied me. (*pause*) And my husband.

Danforth. In what way dissatisfied you?

Elizabeth. She were—(*She glances at* Proctor *for a cue.*)

Danforth. Woman, look at me! (Elizabeth *does.*) Were she slovenly? Lazy? What disturbance did she cause?

Elizabeth. Your Honor, I—in that time I were sick. And I—My husband is a good and righteous man. He is never drunk as some are, nor wastin' his time at the shovelboard, but always at his work. But in my sickness—you see, sir, I were a long time sick after my last baby, and I thought I saw my husband somewhat turning from me. And this girl—(*She turns to* Abigail.)

Danforth. Look at me.

Elizabeth. Aye, sir. Abigail Williams—(*She breaks off.*)

Danforth. What of Abigail Williams?

Elizabeth. I came to think he fancied her. And so one night I lost my wits, I think, and put her out on the highroad.

Danforth. Your husband—did he indeed turn from you?

Elizabeth (*in agony*). My husband—is a goodly man, sir.

Danforth. Then he did not turn from you.

Elizabeth (*starting to glance at* Proctor). He—

Danforth (*reaches out and holds her face, then*). Look at me! To your own knowledge, has John Proctor ever committed the crime of lechery? (*In a crisis of indecision she cannot speak.*) Answer my question! Is your husband a lecher!

Elizabeth (*faintly*). No, sir.

Danforth. Remove her, Marshal.

13. **for a harlot:** as a woman of low morals.

Proctor. Elizabeth, tell the truth!

Danforth. She has spoken. Remove her!

Proctor (*crying out*). Elizabeth, I have confessed it!

Elizabeth. Oh, God! (*The door closes behind her.*)

Proctor. She only thought to save my name!

Hale. Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more—private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we—

Danforth. She spoke nothing of lechery, and this man has lied!

Hale. I believe him! (*pointing at* Abigail) This girl has always struck me false! She has—

(Abigail, *with a weird, wild, chilling cry, screams up to the ceiling.*)

Abigail. You will not! Begone! Begone, I say!

Danforth. What is it, child? (*But* Abigail, *pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling—the girls are doing the same—and now* Hathorne, Hale, Putnam, Cheever, Herrick, *and* Danforth *do the same.*) What's there? (*He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.*) Child! (*She is transfixed—with all the girls, she is whimpering open-mouthed, agape at the ceiling.*) Girls! Why do you—?

Mercy Lewis (*pointing*). It's on the beam! Behind the rafter!

Danforth (*looking up*). Where!

Abigail. Why—? (*She gulps.*) Why do you come, yellow bird?

Proctor. Where's a bird? I see no bird!

Abigail (*to the ceiling*). My face? My face?

Proctor. Mr. Hale—

Danforth. Be quiet!

Proctor (*to* Hale). Do you see a bird?

Danforth. Be quiet!!

Abigail (*to the ceiling, in a genuine conversation with the "bird," as though trying to talk it out of attacking her*). But God made my face; you cannot want to tear my face. Envy is a deadly sin, Mary.

Mary Warren (*on her feet with a spring, and horrified, pleading*). Abby!

Abigail (*unperturbed, continuing to the "bird"*). Oh, Mary, this is a black art[14] to change your shape. No, I cannot, I cannot stop my mouth; it's God's work I do.

Mary Warren. Abby, I'm *here!*

Proctor (*frantically*). They're pretending, Mr. Danforth!

Abigail (*Now she takes a backward step, as though in fear the bird will swoop down momentarily*). Oh, please, Mary! Don't come down.

Susanna Walcott. Her claws, she's stretching her claws!

Proctor. Lies, lies.

Abigail (*backing further, eyes still fixed above*). Mary, please don't hurt me!

Mary Warren (*to* Danforth). I'm not hurting her!

Danforth (*to* Mary Warren). Why does she see this vision?

Mary Warren. She sees nothin'!

Abigail (*now staring full front as though hypnotized, and mimicking the exact tone of* Mary Warren*'s cry*). She sees nothin'!

Mary Warren (*pleading*). Abby, you mustn't!

Abigail and All the Girls (*all transfixed*). Abby, you mustn't!

Mary Warren (*to all the girls*). I'm here, I'm here!

Girls. I'm here, I'm here!

Danforth (*horrified*). Mary Warren! Draw back your spirit out of them!

Mary Warren. Mr. Danforth!

14. **a black art:** sorcery.

Girls (*cutting her off*). Mr. Danforth!

Danforth. Have you compacted with the Devil? Have you?

Mary Warren. Never, never!

Girls. Never, never!

Danforth (*growing hysterical*). Why can they only repeat you?

Proctor. Give me a whip—I'll stop it!

Mary Warren. They're sporting.[15] They—!

Girls. They're sporting!

Mary Warren (*turning on them all hysterically and stamping her feet*). Abby, stop it!

Girls (*stamping their feet*). Abby, stop it!

Mary Warren. Stop it!

Girls. Stop it!

Mary Warren (*screaming it out at the top of her lungs, and raising her fists*). Stop it!!

Girls (*raising their fists*). Stop it!!

(Mary Warren, *utterly confounded, and becoming overwhelmed by* Abigail*'s—and the girls'—utter conviction, starts to whimper, hands half raised, powerless, and all the girls begin whimpering exactly as she does.*)

Danforth. A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?

Mary Warren (*staring at* Abigail). I—have no power.

Girls. I have no power.

Proctor. They're gulling you,[16] Mister!

Danforth. Why did you turn about this past two weeks? You have seen the Devil, have you not?

Hale (*indicating* Abigail *and the girls*). You cannot believe them!

Mary Warren. I—

Proctor (*sensing her weakening*). Mary, God damns all liars!

Danforth (*pounding it into her*). You have seen the Devil, you have made compact with Lucifer, have you not?

Proctor. God damns liars, Mary!

(Mary *utters something unintelligible, staring at* Abigail, *who keeps watching the "bird" above.*)

Danforth. I cannot hear you. What do you say? (Mary *utters again unintelligibly.*) You will confess yourself or you will hang! (*He turns her roughly to face him.*) Do you know who I am? I say you will hang if you do not open with me!

Proctor. Mary, remember the angel Raphael—do that which is good and—

Abigail (*pointing upward*). The wings! Her wings are spreading! Mary, please, don't, don't—!

Hale. I see nothing, Your Honor!

Danforth. Do you confess this power! (*He is an inch from her face.*) Speak!

Abigail. She's going to come down! She's walking the beam!

Danforth. Will you speak!

Mary Warren (*staring in horror*). I cannot!

Girls. I cannot!

Parris. Cast the Devil out! Look him in the face! Trample him! We'll save you, Mary, only stand fast against him and—

Abigail (*looking up*). Look out! She's coming down!

(*She and all the girls run to one wall, shielding their eyes. And now, as though cornered, they let out a gigantic scream, and* Mary, *as though infected, opens her mouth and screams with them. Gradually* Abigail *and the girls leave off, until only* Mary *is left there, staring up at the "bird," screaming madly. All watch her, horrified by this evident fit.* Proctor *strides to her.*)

Proctor. Mary, tell the Governor what they—(*He has hardly got a word out, when, seeing him coming for her, she rushes out of his reach, screaming in horror.*)

15. **sporting:** playing a game.
16. **gulling you:** deceiving you.

Behind the Curtain





Setting and Characters

The same scene presented on stage and produced in a film may look very different. Compare these stage and film versions of the scene in which Abigail and the girls claim to see Mary Warren's spirit flying overhead. What differences do you see? What can the film version show you about the setting and characters that a stage version cannot?

Mary Warren. Don't touch me—don't touch me! (*At which the girls halt at the door.*)

Proctor (*astonished*). Mary!

Mary Warren (*pointing at* Proctor). You're the Devil's man! (*He is stopped in his tracks.*)

Parris. Praise God!

Girls. Praise God!

Proctor (*numbed*). Mary, how—?

Mary Warren. I'll not hang with you! I love God, I love God.

Danforth (*to* Mary). He bid you do the Devil's work?

Mary Warren (*hysterically, indicating* Proctor). He come at me by night and every day to sign, to sign, to—

Danforth. Sign what?

Parris. The Devil's book? He come with a book?

Mary Warren (*hysterically, pointing at* Proctor, *fearful of him*). My name, he want my name. "I'll murder you," he says, "if my wife hangs! We must go and overthrow the court," he says!

(Danforth*'s head jerks toward* Proctor, *shock and horror in his face.*)

Proctor (*turning, appealing to* Hale). Mr. Hale!

Mary Warren (*her sobs beginning*). He wake me every night, his eyes were like coals and his fingers claw my neck, and I sign, I sign . . .

Hale. Excellency, this child's gone wild!

Proctor (*as* Danforth*'s wide eyes pour on him*). Mary, Mary!

Mary Warren (*screaming at him*). No, I love God; I go your way no more. I love God, I bless God. (*Sobbing, she rushes to* Abigail.) Abby, Abby, I'll never hurt you more! (*They all watch, as* Abigail, *out of her infinite charity, reaches out and draws the sobbing* Mary *to her, and then looks up to* Danforth.)

Danforth (*to* Proctor). What are you? (Proctor *is beyond speech in his anger.*) You are combined with anti-Christ,[17] are you not? I have seen your power; you will not deny it! What say you, Mister?

Hale. Excellency—

Danforth. I will have nothing from you, Mr. Hale! (*to* Proctor) Will you confess yourself befouled with Hell, or do you keep that black allegiance yet? What say you?

Proctor (*his mind wild, breathless*). I say—I say—God is dead!

Parris. Hear it, hear it!

Proctor (*laughs insanely, then*). A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours, Danforth! For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be fraud—God damns our kind especially, and we will burn, we will burn together!

Danforth. Marshal! Take him and Corey with him to the jail!

Hale (*starting across to the door*). I denounce these proceedings!

Proctor. You are pulling Heaven down and raising up a whore!

Hale. I denounce these proceedings, I quit this court! (*He slams the door to the outside behind him.*)

Danforth (*calling to him in a fury*). Mr. Hale! Mr. Hale!

(*The curtain falls.*)

17. **combined with anti-Christ:** working with the Devil.

Comprehension

1. **Recall** Why does Mary Warren come to the court?
2. **Recall** What does John Proctor admit to the court?
3. **Clarify** Why is Proctor arrested at the end of the act?

Literary Analysis

4. **Make Inferences** What role do you suppose **hysteria** plays in the following situations? Cite specific evidence from Act Three.
   - Mary's inability to faint on command (lines 736–759)
   - Danforth's belief in the girls (lines 1030–1039)
   - the change in Mary's testimony (lines 1113–1138)
5. **Recognize Verbal Irony** Verbal irony occurs when someone states one thing and means another. According to the stage directions, Abigail draws the sobbing, repentant Mary to her side "out of her infinite charity" (lines 1136–1137). Why is this comment ironic?
6. **Draw Conclusions About Characters** Review the character traits you recorded in your chart for Danforth. How do these traits influence his relationship with the following?
   - John Proctor
   - Abigail Williams
   - Reverend Hale
   - Reverend Parris
7. **Make Judgments** What is your opinion of the way Danforth is conducting the court? Use details from the play to support your opinion.
8. **Analyze Character Motives** Why does Elizabeth lie to Danforth about her husband's relationship with Abigail?
9. **Analyze Conventions of Drama** Review the information on **types of characters** in the **Literary Analysis Workshop** on pages 128–129. Then determine the play's central character, or **protagonist,** its major **antagonists,** and **character foils.** List these characters in a chart like the one shown and take notes on their personalities and values. What effect does the interplay among these characters have on the play?

Character-Type	Personality	Values

Literary Criticism

10. **Different Perspectives** The real Abigail Williams was 11 years old in 1692 and had not had an illicit relationship with John Proctor. How would the play differ if Arthur Miller had not embellished the truth? What would be lost?

Act *Four*

(*A cell in Salem jail, that fall.*

At the back is a high barred window; near it, a great, heavy door. Along the walls are two benches.

The place is in darkness but for the moonlight seeping through the bars. It appears empty. Presently footsteps are heard coming down a corridor beyond the wall, keys rattle, and the door swings open. Marshal Herrick *enters with a lantern.*

He is nearly drunk, and heavy-footed. He goes to a bench and nudges a bundle of rags lying on it.)

Herrick. Sarah, wake up! Sarah Good! (*He then crosses to the other bench.*)

Sarah Good (*rising in her rags*). Oh, Majesty! Comin', comin'! Tituba, he's here, His Majesty's come!

Herrick. Go to the north cell; this place is wanted now. (*He hangs his lantern on the wall.* Tituba *sits up.*)

Tituba. That don't look to me like His Majesty; look to me like the marshal.

Herrick (*taking out a flask*). Get along with you now, clear this place. (*He drinks, and* Sarah Good *comes and peers up into his face.*)

Sarah Good. Oh, is it you, Marshal! I thought sure you be the devil comin' for us. Could I have a sip of cider for me goin'-away?

Herrick (*handing her the flask*). And where are you off to, Sarah?

Tituba (*as* Sarah *drinks*). We goin' to Barbados, soon the Devil gits here with the feathers and the wings.

Herrick. Oh? A happy voyage to you.

Sarah Good. A pair of bluebirds wingin' southerly, the two of us! Oh, it be a grand transformation, Marshal! (*She raises the flask to drink again.*)

Herrick (*taking the flask from her lips*). You'd best give me that or you'll never rise off the ground. Come along now.

Tituba. I'll speak to him for you, if you desires to come along, Marshal.

Herrick. I'd not refuse it, Tituba; it's the proper morning to fly into Hell.

Tituba. Oh, it be no Hell in Barbados. Devil, him be pleasure-man in Barbados, him be singin' and dancin' in Barbados. It's you folks—you riles him up 'round here; it be too cold 'round here for that Old Boy. He freeze his soul in Massachusetts, but in Barbados he just as sweet and—(*A bellowing cow is heard, and* Tituba *leaps up and calls to the window.*) Aye, sir! That's him, Sarah!

Sarah Good. I'm here, Majesty! (*They hurriedly pick up their rags as* Hopkins, *a guard, enters.*)



John Proctor going to the gallows

Hopkins. The Deputy Governor's arrived.

Herrick (*grabbing* Tituba). Come along, come along.

Tituba (*resisting him*). No, he comin' for me. I goin' home!

Herrick (*pulling her to the door*). That's not Satan, just a poor old cow with a hatful of milk. Come along now, out with you!

Tituba (*calling to the window*). Take me home, Devil! Take me home!

Sarah Good (*following the shouting* Tituba *out*). Tell him I'm goin', Tituba! Now you tell him Sarah Good is goin' too!

(*In the corridor outside* Tituba *calls on—"Take me home, Devil; Devil take me home!" and* Hopkins' *voice orders her to move on.* Herrick *returns and begins to push old rags and straw into a corner. Hearing footsteps, he turns, and enter* Danforth *and* Judge Hathorne. *They are in greatcoats and wear hats against the bitter cold. They are followed in by* Cheever, *who carries a dispatch case*[1] *and a flat wooden box containing his writing materials.)*

Herrick. Good morning, Excellency.

Danforth. Where is Mr. Parris?

Herrick. I'll fetch him. (*He starts for the door.*)

Danforth. Marshal. (Herrick *stops.*) When did Reverend Hale arrive?

Herrick. It were toward midnight, I think.

Danforth (*suspiciously*). What is he about here?

Herrick. He goes among them that will hang, sir. And he prays with them. He sits with Goody Nurse now. And Mr. Parris with him.

Danforth. Indeed. That man have no authority to enter here, Marshal. Why have you let him in?

Herrick. Why, Mr. Parris command me, sir. I cannot deny him.

Danforth. Are you drunk, Marshal?

Herrick. No, sir; it is a bitter night, and I have no fire here.

Danforth (*containing his anger*). Fetch Mr. Parris.

Herrick. Aye, sir.

Danforth. There is a prodigious stench in this place.

Herrick. I have only now cleared the people out for you.

Danforth. Beware hard drink, Marshal.

Herrick. Aye, sir. (*He waits an instant for further orders. But* Danforth, *in dissatisfaction, turns his back on him, and* Herrick *goes out. There is a pause.* Danforth *stands in thought.*)

Hathorne. Let you question Hale, Excellency; I should not be surprised he have been preaching in Andover[2] lately.

Danforth. We'll come to that; speak nothing of Andover. Parris prays with him. That's strange. (*He blows on his hands, moves toward the window, and looks out.*)

Hathorne. Excellency, I wonder if it be wise to let Mr. Parris so continuously with the prisoners. (Danforth *turns to him, interested.*) I think, sometimes, the man has a mad look these days.

Danforth. Mad?

Hathorne. I met him yesterday coming out of his house, and I bid him good morning—and he wept and went his way. I think it is not well the village sees him so unsteady.

Danforth. Perhaps he have some sorrow.

Cheever (*stamping his feet against the cold*). I think it be the cows, sir.

Danforth. Cows?

Cheever. There be so many cows wanderin' the highroads, now their masters are in the jails, and much disagreement who they will belong to now. I know Mr. Parris be arguin' with farmers all yesterday—

1. **dispatch case:** a case for carrying documents.
2. **Andover:** a town in Massachusetts northwest of Salem.

there is great contention, sir, about the cows. Contention make him weep, sir; it were always a man that weep for contention. (*He turns, as do* Hathorne *and* Danforth*, hearing someone coming up the corridor.* Danforth *raises his head as* Parris *enters. He is gaunt, frightened, and sweating in his greatcoat.*)

Parris (*to* Danforth, *instantly*). Oh, good morning, sir, thank you for coming, I beg your pardon wakin' you so early. Good morning, Judge Hathorne.

Danforth. Reverend Hale have no right to enter this—

Parris. Excellency, a moment. (*He hurries back and shuts the door.*)

Hathorne. Do you leave him alone with the prisoners?

Danforth. What's his business here?

Parris (*prayerfully holding up his hands*). Excellency, hear me. It is a providence. Reverend Hale has returned to bring Rebecca Nurse to God.

Danforth (*surprised*). He bids her confess?

Parris (*sitting*). Hear me. Rebecca have not given me a word this three month since she came. Now she sits with him, and her sister and Martha Corey and two or three others, and he pleads with them, confess their crimes and save their lives.

Danforth. Why—this is indeed a providence. And they soften, they soften?

Parris. Not yet, not yet. But I thought to summon you, sir, that we might think on whether it be not wise, to—(*He dares not say it.*) I had thought to put a question, sir, and I hope you will not—

Danforth. Mr. Parris, be plain, what troubles you?

Parris. There is news, sir, that the court—the court must reckon with. My niece, sir, my niece—I believe she has vanished.

Danforth. Vanished!

Parris. I had thought to advise you of it earlier in the week, but—

Danforth. Why? How long is she gone?

Parris. This be the third night. You see, sir, she told me she would stay a night with Mercy Lewis. And next day, when she does not return, I send to Mr. Lewis to inquire. Mercy told him she would sleep in *my* house for a night.

Danforth. They are both gone?!

Parris (*in fear of him*). They are, sir.

Danforth (*alarmed*). I will send a party for them. Where may they be?

Parris. Excellency, I think they be aboard a ship. (Danforth *stands agape.*) My daughter tells me how she heard them speaking of ships last week, and tonight I discover my—my strongbox is broke into. (*He presses his fingers against his eyes to keep back tears.*)

Hathorne (*astonished*). She have robbed you?

Parris. Thirty-one pound is gone. I am penniless. (*He covers his face and sobs.*)

Danforth. Mr. Parris, you are a brainless man! (*He walks in thought, deeply worried.*)

Parris. Excellency, it profit nothing you should blame me. I cannot think they would run off except they fear to keep in Salem any more. (*He is pleading.*) Mark it, sir, Abigail had close knowledge of the town, and since the news of Andover has broken here—

Danforth. Andover is remedied.[3] The court returns there on Friday, and will resume examinations.

Parris. I am sure of it, sir. But the rumor here speaks rebellion in Andover, and it—

Danforth. There is no rebellion in Andover!

Parris. I tell you what is said here, sir. Andover have thrown out the court, they say, and will have no part of witchcraft. There be a faction here, feeding on that news, and I tell you true, sir, I fear there will be riot here.

Hathorne. Riot! Why at every execution I have seen naught but high satisfaction in the town.

3. **remedied:** no longer a problem.

Parris. Judge Hathorne—it were another sort that hanged till now. Rebecca Nurse is no Bridget that lived three year with Bishop before she married him. John Proctor is not Isaac Ward that drank his family to ruin. (*to* Danforth) I would to God it were not so, Excellency, but these people have great weight yet in the town. Let Rebecca stand upon the gibbet[4] and send up some righteous prayer, and I fear she'll wake a vengeance on you.

Hathorne. Excellency, she is condemned a witch. The court have—

Danforth (*in deep concern, raising a hand to* Hathorne). Pray you. (*to* Parris) How do you propose, then?

Parris. Excellency, I would postpone these hangin's for a time.

Danforth. There will be no postponement.

Parris. Now Mr. Hale's returned, there is hope, I think—for if he bring even one of these to God, that confession surely damns the others in the public eye, and none may doubt more that they are all linked to Hell. This way, unconfessed and claiming innocence, doubts are multiplied, many honest people will weep for them, and our good purpose is lost in their tears.

Danforth (*after thinking a moment, then going to* Cheever). Give me the list.

(Cheever *opens the dispatch case, searches.*)

Parris. It cannot be forgot, sir, that when I summoned the congregation for John Proctor's excommunication[5] there were hardly thirty people come to hear it. That speak a discontent, I think, and—

Danforth (*studying the list*). There will be no postponement.

Parris. Excellency—

Danforth. Now, sir—which of these in your opinion may be brought to God? I will myself strive with him[6] till dawn. (*He hands the list to* Parris, *who merely glances at it.*)

Parris. There is not sufficient time till dawn.

Danforth. I shall do my utmost. Which of them do you have hope for?

Parris (*not even glancing at the list now, and in a quavering voice, quietly*). Excellency—a dagger—(*He chokes up.*)

Danforth. What do you say?

Parris. Tonight, when I open my door to leave my house—a dagger clattered to the ground. (*Silence.* Danforth *absorbs this. Now* Parris *cries out.*) You cannot hang this sort. There is danger for me. I dare not step outside at night!

(Reverend Hale *enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.*)

Danforth. Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.

Hale (*coming to* Danforth *now*). You must pardon them. They will not budge.

(Herrick *enters, waits.*)

Danforth (***conciliatory***). You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.

Parris (*with failing heart*). Rebecca will not confess?

Hale. The sun will rise in a few minutes. Excellency, I must have more time.

Danforth. Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of

4. **gibbet** (jĭb′ĭt): gallows.
5. **excommunication:** banishment from a church. For the Puritans in New England, this punishment resulted in the loss of church privileges.
6. **strive with him:** struggle with him through prayer.

these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God's law, I will not crack its voice with whimpering. If retaliation is your fear, know this—I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the resolution of the statutes. Now draw yourselves up like men and help me, as you are bound by Heaven to do. Have you spoken with them all, Mr. Hale?

Hale. All but Proctor. He is in the dungeon.

Danforth (*to* Herrick). What's Proctor's way now?

Herrick. He sits like some great bird; you'd not know he lived except he will take food from time to time.

Danforth (*after thinking a moment*). His wife—his wife must be well on with child now.

Herrick. She is, sir.

Danforth. What think you, Mr. Parris? You have closer knowledge of this man; might her presence soften him?

Parris. It is possible, sir. He have not laid eyes on her these three months. I should summon her.

Danforth (*to* Herrick). Is he yet **adamant?** Has he struck at you again?

Herrick. He cannot, sir, he is chained to the wall now.

Danforth (*after thinking on it*). Fetch Goody Proctor to me. Then let you bring him up.

Herrick. Aye, sir. (Herrick *goes. There is silence.*)

Hale. Excellency, if you postpone a week and publish to the town that you are striving for their confessions, that speak mercy on your part, not faltering.

Danforth. Mr. Hale, as God have not empowered me like Joshua to stop this sun from rising,[7] so I cannot withhold from them the perfection of their punishment.

Hale (*harder now*). If you think God wills you to raise rebellion, Mr. Danforth, you are mistaken!

Danforth (*instantly*). You have heard rebellion spoken in the town?

Hale. Excellency, there are orphans wandering from house to house; abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere, and no man knows when the harlots' cry will end his life—and you wonder yet if rebellion's spoke? Better you should marvel how they do not burn your province!

Danforth. Mr. Hale, have you preached in Andover this month?

Hale. Thank God they have no need of me in Andover.

Danforth. You baffle me, sir. Why have you returned here?

Hale. Why, it is all simple. I come to do the Devil's work. I come to counsel Christians they should belie themselves. (*His sarcasm collapses.*) There is blood on my head! Can you not see the blood on my head!!

Parris. Hush! (*For he has heard footsteps. They all face the door.* Herrick *enters with* Elizabeth. *Her wrists are linked by heavy chain, which* Herrick *now removes. Her clothes are dirty; her face is pale and gaunt.* Herrick *goes out.*)

Danforth (*very politely*). Goody Proctor. (*She is silent.*) I hope you are hearty?

Elizabeth (*as a warning reminder*). I am yet six month before my time.

Danforth. Pray be at your ease, we come not for your life. We—(*uncertain how to plead, for he is not accustomed to it.*) Mr. Hale, will you speak with the woman?

Hale. Goody Proctor, your husband is marked to hang this morning.

(*pause*)

Elizabeth (*quietly*). I have heard it.

7. **like Joshua . . . rising:** According to the Bible, Joshua became leader of the Israelites after Moses died. He led the people to the Promised Land while the sun stood still.

Hale. You know, do you not, that I have no connection with the court? (*She seems to doubt it.*) I come of my own, Goody Proctor. I would save your husband's life, for if he is taken I count myself his murderer. Do you understand me?

Elizabeth. What do you want of me?

Hale. Goody Proctor, I have gone this three month like our Lord into the wilderness.[8] I have sought a Christian way, for damnation's doubled on a minister who counsels men to lie.

Hathorne. It is no lie, you cannot speak of lies.

Hale. It is a lie! They are innocent!

Danforth. I'll hear no more of that!

Hale (*continuing to* Elizabeth). Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor—cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgment in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.

Elizabeth (*quietly*). I think that be the Devil's argument.

Hale (*with a climactic desperation*). Woman, before the laws of God we are as swine! We cannot read His will!

Elizabeth. I cannot dispute with you, sir; I lack learning for it.

Danforth (*going to her*). Goody Proctor, you are not summoned here for disputation. Be there no wifely tenderness within you? He will die with the sunrise. Your husband. Do you understand it? (*She only looks at him.*) What say you? Will you contend with him? (*She is silent.*) Are you stone? I tell you true, woman, had I no other proof of your unnatural life, your dry eyes now would be sufficient evidence that you delivered up your soul to Hell! A very ape would weep at such calamity! Have the devil dried up any tear of pity in you? (*She is silent.*) Take her out. It profit nothing she should speak to him!

Elizabeth (*quietly*). Let me speak with him, Excellency.

Parris (*with hope*). You'll strive with him? (*She hesitates.*)

Danforth. Will you plead for his confession or will you not?

Elizabeth. I promise nothing. Let me speak with him.

(*A sound—the sibilance of dragging feet on stone. They turn. A pause.* Herrick *enters with* John Proctor. *His wrists are chained. He is another man, bearded, filthy, his eyes misty as though webs had overgrown them. He halts inside the doorway, his eye caught by the sight of* Elizabeth. *The emotion flowing between them prevents anyone from speaking for an instant. Now* Hale, *visibly affected, goes to* Danforth *and speaks quietly.*)

Hale. Pray, leave them, Excellency.

Danforth (*pressing* Hale *impatiently aside*). Mr. Proctor, you have been notified, have you not? (Proctor *is silent, staring at* Elizabeth.) I see light in the sky, Mister; let you counsel with your wife, and may God help you turn your back on Hell. (Proctor *is silent, staring at* Elizabeth.)

Hale (*quietly*). Excellency, let—

(Danforth *brushes past* Hale *and walks out.* Hale *follows.* Cheever *stands and follows,* Hathorne *behind.* Herrick *goes.* Parris, *from a safe distance, offers.*)

8. **like our Lord . . . wilderness:** According to the New Testament, Jesus spent 40 days wandering in the desert.

Parris. If you desire a cup of cider, Mr. Proctor, I am sure I—(Proctor *turns an icy stare at him, and he breaks off.* Parris *raises his palms toward* Proctor.) God lead you now. (Parris *goes out.*)

(*Alone.* Proctor *walks to her, halts. It is as though they stood in a spinning world. It is beyond sorrow, above it. He reaches out his hand as though toward an embodiment not quite real, and as he touches her, a strange soft sound, half laughter, half amazement, comes from his throat. He pats her hand. She covers his hand with hers. And then, weak, he sits. Then she sits, facing him.*)

Proctor. The child?

Elizabeth. It grows.

Proctor. There is no word of the boys?

Elizabeth. They're well. Rebecca's Samuel keeps them.

Proctor. You have not seen them?

Elizabeth. I have not. (*She catches a weakening in herself and downs it.*)

Proctor. You are a—marvel, Elizabeth.

Elizabeth. You—have been tortured?

Proctor. Aye. (*Pause. She will not let herself be drowned in the sea that threatens her.*) They come for my life now.

Elizabeth. I know it.

(*pause*)

Proctor. None—have yet confessed?

Elizabeth. There be many confessed.

Proctor. Who are they?

Elizabeth. There be a hundred or more, they say. Goody Ballard is one; Isaiah Goodkind is one. There be many.

Proctor. Rebecca?

Elizabeth. Not Rebecca. She is one foot in Heaven now; naught may hurt her more.

Proctor. And Giles?

Elizabeth. You have not heard of it?

Proctor. I hear nothin', where I am kept.

Elizabeth. Giles is dead.

(*He looks at her incredulously.*)

Proctor. When were he hanged?

Elizabeth (*quietly, factually*). He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay.

Proctor. Then how does he die?

Elizabeth (*gently*). They press him, John.

Proctor. Press?

Elizabeth. Great stones they lay upon his chest until he plead aye or nay. (*with a tender smile for the old man*) They say he give them but two words. "More weight," he says. And died.

Proctor (*numbed—a thread to weave into his agony*). "More weight."

Elizabeth. Aye. It were a fearsome[9] man, Giles Corey.

(*pause*)

Proctor (*with great force of will, but not quite looking at her*). I have been thinking I would confess to them, Elizabeth. (*She shows nothing.*) What say you? If I give them that?

Elizabeth. I cannot judge you, John.

(*pause*)

Proctor (*simply—a pure question*). What would you have me do?

Elizabeth. As you will, I would have it. (*slight pause*) I want you living, John. That's sure.

Proctor (*pauses, then with a flailing of hope*). Giles' wife? Have she confessed?

Elizabeth. She will not.

9. **fearsome:** courageous.

(*pause*)

Proctor. It is a pretense, Elizabeth.

Elizabeth. What is?

Proctor. I cannot mount the gibbet like a saint. It is a fraud. I am not that man. (*She is silent.*) My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before.

Elizabeth. And yet you've not confessed till now. That speak goodness in you.

Proctor. Spite only keeps me silent. It is hard to give a lie to dogs. (*Pause. For the first time he turns directly to her.*) I would have your forgiveness, Elizabeth.

Elizabeth. It is not for me to give, John, I am—

Proctor. I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretense for me, a vanity that will not blind God nor keep my children out of the wind. (*pause*) What say you?

Elizabeth (*upon a heaving sob that always threatens*). John, it come to naught that I should forgive you, if you'll not forgive yourself. (*Now he turns away a little, in great agony.*) It is not my soul, John, it is yours. (*He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer. It is difficult to say, and she is on the verge of tears.*) Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. (*He turns his doubting, searching gaze upon her.*) I have read my heart this three month, John. (*pause*) I have sins of my own to count. It needs a cold wife to prompt lechery.

Proctor (*in great pain*). Enough, enough—

Elizabeth (*now pouring out her heart*). Better you should know me!

Proctor. I will not hear it! I know you!

Elizabeth. You take my sins upon you, John—

Proctor (*in agony*). No, I take my own, my own!

Elizabeth. John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! (*In fright, she swerves, as* Hathorne *enters.*)

Hathorne. What say you, Proctor? The sun is soon up.

(Proctor, *his chest heaving, stares, turns to* Elizabeth. *She comes to him as though to plead, her voice quaking.*)

Elizabeth. Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John—I never knew such goodness in the world! (*She covers her face, weeping.*)

(Proctor *turns from her to* Hathorne; *he is off the earth, his voice hollow.*)

Proctor. I want my life.

Hathorne (*electrified, surprised*). You'll confess yourself?

Proctor. I will have my life.

Hathorne (*with a mystical tone*). God be praised! It is a providence! (*He rushes out the door, and his voice is heard calling down the corridor.*) He will confess! Proctor will confess!

Proctor (*with a cry, as he strides to the door*). Why do you cry it? (*In great pain he turns back to her.*) It is evil, is it not? It is evil.

Elizabeth (*in terror, weeping*). I cannot judge you, John, I cannot!

Proctor. Then who will judge me? (*suddenly clasping his hands*) God in Heaven, what is John Proctor, what is John Proctor? (*He moves as an animal, and a fury is riding in him, a tantalized search.*) I think it is honest, I think so; I am no saint. (*As though she had denied this he calls angrily at her.*) Let Rebecca go like a saint; for me it is fraud!

(*Voices are heard in the hall, speaking together in suppressed excitement.*)

Elizabeth. I am not your judge, I cannot be. (*as though giving him release*) Do as you will, do as you will!

Proctor. Would you give them such a lie? Say it. Would you ever give them this? (*She cannot answer.*) You would not; if tongs of fire were singeing you you would not! It is evil. Good, then—it is evil, and I do it!

(Hathorne *enters with* Danforth, *and, with them,* Cheever, Parris, *and* Hale. *It is a businesslike, rapid entrance, as though the ice had been broken.)*

Danforth (*with great relief and gratitude*). Praise to God, man, praise to God; you shall be blessed in Heaven for this. (Cheever *has hurried to the bench with pen, ink, and paper.* Proctor *watches him.*) Now then, let us have it. Are you ready, Mr. Cheever?

Proctor (*with a cold, cold horror at their efficiency*). Why must it be written?

Danforth. Why, for the good instruction of the village, Mister; this we shall post upon the church door! (*to* Parris, *urgently*) Where is the marshal?

Parris (*runs to the door and calls down the corridor*). Marshal! Hurry!



John and Elizabeth Proctor before the marshal

Danforth. Now, then, Mister, will you speak slowly, and directly to the point, for Mr. Cheever's sake. (*He is on record now, and is really dictating to* Cheever, *who writes.*) Mr. Proctor, have you seen the Devil in your life? (Proctor*'s jaws lock.*) Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

Proctor. I did.

Parris. Praise God!

Danforth. And when he come to you, what were his demand? (Proctor *is silent.* Danforth *helps.*) Did he bid you to do his work upon the earth?

Proctor. He did.

Danforth. And you bound yourself to his service? (Danforth *turns, as* Rebecca Nurse *enters, with* Herrick *helping to support her. She is barely able to walk.*) Come in, come in, woman!

Rebecca (*brightening as she sees* Proctor). Ah, John! You are well, then, eh?

(Proctor *turns his face to the wall.*)

Danforth. Courage, man, courage—let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr. Proctor. Did you bind yourself to the Devil's service?

Rebecca (*astonished*). Why, John!

Proctor (*through his teeth, his face turned from* Rebecca). I did.

Danforth. Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?

Rebecca. Oh, John—God send his mercy on you!

Danforth. I say, will you confess yourself, Goody Nurse?

Rebecca. Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

Danforth. Mr. Proctor. When the Devil came to you did you see Rebecca Nurse in his company? (Proctor *is silent.*) Come, man, take courage—did you ever see her with the Devil?

Proctor (*almost inaudibly*). No.

(Danforth, *now sensing trouble, glances at* John *and goes to the table, and picks up a sheet—the list of condemned.*)

Danforth. Did you ever see her sister, Mary Easty, with the Devil?

Proctor. No, I did not.

Danforth (*his eyes narrow on* Proctor). Did you ever see Martha Corey with the Devil?

Proctor. I did not.

Danforth (*realizing, slowly putting the sheet down*). Did you ever see anyone with the Devil?

Proctor. I did not.

Danforth. Proctor, you mistake me. I am not empowered to trade your life for a lie. You have most certainly seen some person with the Devil. (Proctor *is silent.*) Mr. Proctor, a score of people have already testified they saw this woman with the Devil.

Proctor. Then it is proved. Why must I say it?

Danforth. Why "must" you say it! Why, you should rejoice to say it if your soul is truly purged of any love for Hell!

Proctor. They think to go like saints. I like not to spoil their names.

Danforth (*inquiring, incredulous*). Mr. Proctor, do you think they go like saints?

Proctor (*evading*). This woman never thought she done the Devil's work.

Danforth. Look you, sir. I think you mistake your duty here. It matters nothing what she thought—she is convicted of the unnatural murder of children, and you for sending your spirit out upon Mary Warren. Your soul alone is the issue here, Mister, and you will prove its whiteness or you cannot live in a Christian country. Will you tell me now what persons conspired with you in the Devil's company? (Proctor *is silent.*) To your knowledge was Rebecca Nurse ever—

Proctor. I speak my own sins; I cannot judge another. (*crying out, with hatred*) I have no tongue for it.

Hale (*quickly to* Danforth). Excellency, it is enough he confess himself. Let him sign it, let him sign it.

Parris (*feverishly*). It is a great service, sir. It is a weighty name; it will strike the village that Proctor confess. I beg you, let him sign it. The sun is up, Excellency!

Danforth (*considers; then with dissatisfaction*). Come, then, sign your testimony. (*to* Cheever) Give it to him. (Cheever *goes to* Proctor, *the confession and a pen in hand.* Proctor *does not look at it.*) Come, man, sign it.

Proctor (*after glancing at the confession*). You have all witnessed it—it is enough.

Danforth. You will not sign it?

Proctor. You have all witnessed it; what more is needed?

Danforth. Do you sport with me? You will sign your name or it is no confession, Mister! (*His breast heaving with agonized breathing,* Proctor *now lays the paper down and signs his name.*)

Parris. Praise be to the Lord!

(Proctor *has just finished signing when* Danforth *reaches for the paper. But* Proctor *snatches it up, and now a wild terror is rising in him, and a boundless anger.*)

Danforth (*perplexed, but politely extending his hand*). If you please, sir.

Proctor. No.

Danforth (*as though* Proctor *did not understand*). Mr. Proctor, I must have—

Proctor. No, no. I have signed it. You have seen me. It is done! You have no need for this.

Parris. Proctor, the village must have proof that—

Proctor. Damn the village! I confess to God, and God has seen my name on this! It is enough!

Danforth. No, sir, it is—

Proctor. You came to save my soul, did you not? Here! I have confessed myself; it is enough!

Danforth. You have not con—

Proctor. I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!

Danforth. Mr. Proctor—

Proctor. You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!

Danforth. I do not wish to—

Proctor. I have three children—how may I teach them to walk like men in the world, and I sold my friends?

Danforth. You have not sold your friends—

Proctor. Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!

Danforth. Mr. Proctor, I must have good and legal proof that you—

Proctor. You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot—

Danforth (*with suspicion*). It is the same, is it not? If I report it or you sign to it?

Proctor (*He knows it is insane*). No, it is not the same! What others say and what I sign to is not the same!

Danforth. Why? Do you mean to deny this confession when you are free?

Proctor. I mean to deny nothing!

Danforth. Then explain to me, Mr. Proctor, why you will not let—

Proctor (*with a cry of his whole soul*). Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!

Danforth (*pointing at the confession in* Proctor*'s hand*). Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! (Proctor *is motionless.*) You will give me your honest confession in my hand, or I cannot keep you from the rope. (Proctor *does not reply.*) Which way do you go, Mister?

(*His breast heaving, his eyes staring,* Proctor *tears the paper and crumples it, and he is weeping in fury, but erect.*)

Danforth. Marshal!

Parris (*hysterically, as though the tearing paper were his life*). Proctor, Proctor!

Hale. Man, you will hang! You cannot!

Proctor (*his eyes full of tears*). I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. (Elizabeth, *in a burst of terror, rushes to him and weeps against his hand.*) Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! (*He has lifted her, and kisses her now with great passion.*)

Rebecca. Let you fear nothing! Another judgment waits us all!

Danforth. Hang them high over the town! Who weeps for these, weeps for corruption! (*He sweeps out past them.* Herrick *starts to lead* Rebecca, *who almost collapses, but* Proctor *catches her, and she glances up at him apologetically.*)

Rebecca. I've had no breakfast.

Herrick. Come, man.

(Herrick *escorts them out,* Hathorne *and* Cheever *behind them.* Elizabeth *stands staring at the empty doorway.*)

Parris (*in deadly fear, to* Elizabeth). Go to him, Goody Proctor! There is yet time!

(*From outside a drumroll strikes the air.* Parris *is startled.* Elizabeth *jerks about toward the window.*)

Parris. Go to him! (*He rushes out the door, as though to hold back his fate.*) Proctor! Proctor!

(*again, a short burst of drums*)

Hale. Woman, plead with him! (*He starts to rush out the door, and then goes back to her.*) Woman! It is pride, it is vanity. (*She avoids his eyes, and moves to the window. He drops to his knees.*) Be his helper!—What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!

Elizabeth (*supporting herself against collapse, grips the bars of the window, and with a cry*). He have his goodness now. God forbid I take it from him!

(*The final drumroll crashes, then heightens violently.* Hale *weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air. The curtain falls.*)

Comprehension

1. **Recall** Why has Reverend Hale returned to Salem?
2. **Clarify** Why does Danforth summon Elizabeth Proctor?
3. **Summarize** What does John Proctor do when asked to sign a confession?

Literary Analysis

4. **Infer Character Motives** Explain why each of the following characters wants John and the other prisoners to confess. Support your answer with evidence.
   - Danforth
   - Parris
   - Hale
5. **Examine Dialogue** Reread Elizabeth Proctor's dialogue at the end of Act Four (lines 782–783) when she says of her husband, "He have his goodness now." What do you think she means? Do you agree with her?
6. **Analyze Conventions of Drama** Much of the **plot** of *The Crucible* is built around the internal and external conflicts of John Proctor. An **internal conflict** is a struggle between opposing forces within a character. An **external conflict** pits a character against nature, society, or another character. Use a chart like the one shown to show the internal and external conflicts of John Proctor. How is each resolved?

Conflict	Internal or External?	How Resolved

7. **Draw Conclusions About Characters** Refer to the chart of character traits you have created. Which characters have changed over the course of the play? How have they changed? Cite specific details from the play.
8. **Interpret Symbol** A crucible is a severe test or trial. It is also a vessel in which materials are melted at high temperatures to produce a more refined substance. What do you think a crucible might symbolize in this drama?
9. **Synthesize Themes** A theme is a central idea the writer wishes to share with the reader. This idea may be a lesson about life or about people and their actions. What do you think are some of the themes of *The Crucible?*

Literary Criticism

10. **Critical Interpretations** Many critics have observed that Miller's play goes beyond the historical events of 17th- and 20th-century America and explores universal conflicts. What universal conflicts does the play deal with?

Vocabulary in Context

VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms or antonyms.

1. dissembling/lying
2. iniquity/goodness
3. contentious/argumentative
4. adamant/unsure
5. immaculate/filthy
6. trepidation/bravery
7. deposition/statement
8. deference/impudence
9. conciliatory/appeasing
10. anarchy/disorder
11. ameliorate/worsen
12. effrontery/humility
13. corroborate/substantiate
14. imperceptible/unnoticeable
15. subservient/subordinate

WORD LIST

adamant
ameliorate
anarchy
conciliatory
contentious
corroborate
deference
deposition
dissembling
effrontery
immaculate
imperceptible
iniquity
subservient
trepidation

VOCABULARY IN WRITING

Write a brief character sketch of Mary Warren, using details from the text to flesh out your portrayal of her. Include at least four vocabulary words. Here is a sample opening sentence.

EXAMPLE

*Mary was a **subservient** young girl who did not know how to handle the power and attention she suddenly received.*

VOCABULARY STRATEGY: CONTEXT CLUES

The words, sentences, paragraphs, and even punctuation marks that surround a word make up its **context.** Often context can help you figure out the meaning of an unfamiliar word.

PRACTICE Locate each word below in its context in the play. Then write the letter of the correct definition for each.

1. **subservient** (page 143): (a) forceful, (b) vengeful, (c) lower in importance
2. **iniquity** (page 147): (a) forgetfulness, (b) act of not caring, (c) wickedness
3. **ameliorate** (page 164): (a) improve, (b) aggravate, (c) move farther along
4. **contentious** (page 178): (a) angry, (b) generous, (c) misguided
5. **effrontery** (page 184): (a) patience, (b) presumptuousness, (c) desire to talk a lot

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
ANALYZE MOTIVATIONS Why does John Proctor change his mind and tear up the confession? How does his concern for what others might think of him influence his decision? In **four or five paragraphs,** discuss Proctor's perception of a morally righteous person and how that perception affects his decision. Think about Rebecca Nurse's reaction to his confession and Elizabeth's assertion that "there be no higher judge under Heaven than Proctor is!"	***A strong analysis will . . .*** • explain the choices Proctor must make to arrive at his decision • discuss how Proctor's idea of morality differs from that of the judges • use quotations and examples from the play to support key points

GRAMMAR AND STYLE

USE REALISTIC DIALOGUE A play consists almost entirely of dialogue; therefore, to ensure authenticity, it is important that the characters' speech match the play's setting. In *The Crucible,* Arthur Miller's **word choice** and use of **inverted sentences** accurately reflect the speech of the time, contributing to the playwright's realistic depiction of life in 17th-century Salem. Here are some examples:

> ***Parris.*** *. . . Let him look to medicine and put out all thought of unnatural causes here. There be none.*
>
> ***Susanna.*** *Aye, sir. . . .* (Act One, lines 50–52)
>
> ***Abigail.*** *Now look you. All of you. We danced. . . .* (Act One, line 353)

In the first piece of dialogue, notice how Miller uses *be* rather than *are,* the verb form that currently would be used in this context. And instead of *yes,* Miller uses the word *aye,* a word that was commonplace in the 1600s but is rarely used today.

In the second piece of dialogue, Miller forms an inverted sentence, with the verb preceding the subject. This type of inverted word order was common in 17th-century speech.

PRACTICE Rewrite the following sentences so that they better reflect the 17th-century speech patterns that Miller employs.

EXAMPLE

You go to the house!

Go you to the house!

1. Yes, it is true I saw the devil with Rebecca Nurse.
2. Are you sure of their guilt?
3. You confess to these sins!

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

Reading for Information

The Crucible and McCarthyism

- Online Article, page 213
- Newspaper Article, page 214
- Memoir, page 216



Use with *The Crucible,* page 132.

While Arthur Miller was writing *The Crucible,* a young senator named Joseph McCarthy was conducting a campaign to root out communists in American public life. In his memoir, *Timebends,* Miller reveals that he saw a connection between the Salem witch trials and McCarthy's campaign. The following selections will help you understand that connection by providing you with information about McCarthyism and its bearing on *The Crucible.* As you read, bear in mind that you will later be asked to explain how this information affects your sense of the play.

Skill Focus: Understand Historical Context

As you may recall, the **historical context** of a literary work is the social and political conditions of the times in which the writer lived. To varying degrees, most literature reflects this context, often through its portrayal of values and conflicts.

To better grasp the historical context of *The Crucible,* take notes as you read the selections. In particular, record the significant events, values, and issues that were of primary concern in American society while Miller was writing his play. Use a chart such as the one shown here.

Source	Relevant Historical Information
"McCarthyism"	. . .
"The Demons of Salem, With Us Still"	. . .
Timebends	. . .

BACK FORWARD STOP REFRESH HOME PRINT

McCARTHYISM



Army counsel Joseph N. Welch, left, and Senator Joseph McCarthy

Throughout the 1940s and 1950s America was overwhelmed with concerns about the threat of communism growing in Eastern Europe and China. Capitalizing on those concerns, a young Senator named Joseph McCarthy made a public accusation that more than two hundred "card-carrying" communists had infiltrated the United States government. Though eventually his accusations were proven to be untrue, and he was censured by the Senate for unbecoming conduct, his zealous campaigning ushered in one of the most repressive times in 20th-century American politics. A

While the House Un-American Activities Committee (HUAC) had been formed in 1938 as an anti-Communist organ, McCarthy's accusations heightened the political tensions of the times. Known as McCarthyism, the paranoid hunt for infiltrators was notoriously difficult on writers and entertainers, many of whom were labeled communist sympathizers and were unable to continue working. Some had their passports taken away, while others were jailed for refusing to give the names of other communists. The trials, which were well publicized, could often destroy a career with a single unsubstantiated accusation. Among those well-known artists accused of communist sympathies or called before the committee were Paul Robeson, Arthur Miller, Aaron Copland, Leonard Bernstein, Charlie Chaplin and Elia Kazan. In all, three hundred and twenty artists were blacklisted, and for many of them this meant the end of exceptional and promising careers. B

During this time there were few in the press willing to stand up against McCarthy and the anti-Communist machine. Among those few were comedian Mort Sahl, and journalist Edward R. Murrow, whose strong criticisms of McCarthy are often cited as playing an important role in his eventual removal from power. By 1954, the fervor had died down and many actors and writers were able to return to work. Though relatively short, these proceedings remain one of the most shameful moments in modern U.S. history.

A HISTORICAL CONTEXT
What preoccupied Americans during the 1940s and 1950s? Record your answer on your chart.

B HISTORICAL CONTEXT
What does the term *McCarthyism* refer to? Identify the information in this paragraph that suggests a connection between McCarthyism and Miller's play.

The New York Times

SUNDAY, SEPTEMBER 8, 1996 B16



Arthur Miller prepares to testify before the House Un-American Activities Commitee, 1956.

The Demons of Salem, With Us Still

by Victor Navasky

When Arthur Miller's drama *The Crucible* first opened on Broadway in 1953, the country was in a panic about the so-called Red Menace. Senator Joseph McCarthy, with his reckless charges of spies and "comsymps,"[1] occupied the front pages, while behind the scenes J. Edgar Hoover, the director of the F.B.I., presided over and manipulated a vast internal security bureaucracy, issuing periodic bulletins intended to fan the flames of the domestic cold war.

In the center ring were the congressional inquisitor-investigators, asking "Are you now or have you ever been a member of the Communist Party?"

At the time, Mr. Miller and Tennessee Williams were regarded as the world's two foremost playwrights. But that lofty status was an invitation rather than an obstacle to the red-hunters who wanted to talk to Mr. Miller. In fact, when he was finally summoned to appear, the committee chairman, Representative Francis Walters, let Mr. Miller know that things might go easier for him if he persuaded his fiancee, Marilyn Monroe, to pose for a photograph with the chairman. Mr. Miller let that option lapse and was shortly indicted for contempt of Congress when he refused to answer the committee's questions about Communists he had known.

On the left, the hunt for subversives was routinely labeled a witch hunt, after the infamous Salem witch trials of the late 17th century. And so when *The Crucible,* set in Salem in 1692 but written in the overheated atmosphere of the domestic cold war, appeared, two questions were quickly asked: Was Mr. Miller's depiction of the inhabitants and events of 1692 Salem faithful to the original? And was the original an appropriate metaphor for McCarthyism? C

1. **"comsymps":** Communist sympathizers.

C HISTORICAL CONTEXT
Reread lines 1–48. When *The Crucible* hit the stage, why were people so quick to ask about the connection between the play and McCarthy's campaign?

On the historical front it was generally conceded when the play was written that Mr. Miller's research was accurate. His principal changes involved fusing some characters and raising the age of John Proctor's accuser, Abigail Williams, from 11 to 17 (to accommodate Mr. Miller's story of how a liaison between Abigail and John was intertwined with the accusations of witchcraft against Proctor's wife).

But even before the play was written, Mr. Miller was denounced for his metaphor. He had stopped off at the home of his friend and colleague Elia Kazan, who had directed Mr. Miller's two previous prize-winning hits, "All My Sons" and "Death of a Salesman," and who had been subpoenaed to appear before the House Committee on Un-American Activities (where he ultimately named names).

They went for a walk in the Connecticut woods and discussed Mr. Kazan's dilemma. On the one hand to be an informer was unpalatable, but on the other, as Mr. Kazan put it at the time, "Secrecy serves the Communists." D

In his memoir *Timebends,* Mr. Miller wrote that he was half inside his car when Molly, Kazan's wife, "came out and asked if I was staying at my house, half an hour away, and I said that I was on my way to Salem. She instantly understood what my destination meant, and her eyes widened in sudden apprehension and possible anger. 'You're not going to equate witches with this!'

Later, Mr. Kazan reported his wife's views in his own memoir, *A Life.*

"What's going on here and now is not to be compared with the witch trials of that time," she said. "Those witches did not exist. Communists do. Here and everywhere in the world. It's a false parallel. Witch hunt! The phrase would indicate that there are no Communists in government, none in the arts, none sending money from Hollywood to 12th Street." E

For me, the parallel worked. The term "Communist" had been so demonized that like the word "witch" it signified something that didn't really exist in its popular meaning. Certainly the entertainment community Communists like Mr. Kazan (and for a brief period, Mr. Miller himself, although he never fully joined the party) were not conscious agents of an international monolithic conspiracy to overthrow the Government by force and violence; they were, for the most part, do-gooders, who thought—misguidedly, most of them later concluded—that the Communist Party was the best agency to do something about the depression and racism at home and fascism abroad.

As it turned out, despite mixed notices for *The Crucible,* over the years it was to become Arthur Miller's most performed play, with productions in China, Poland, Britain, high schools and repertory theaters throughout the world. Now *The Crucible* is a $25 million motion picture, under the aegis of 20th Century Fox.

Although the playwright in Mr. Miller was originally drawn to think about the political and moral pressures of the domestic cold war years, when I asked him about the applicability of the play to the here and now he said:

"I have had immense confidence in the applicability of the play to almost any time, the reason being it's dealing with a paranoid situation. But that situation doesn't depend on any particular political or sociological development. I wrote it blind to the world. The enemy is within, and within stays within, and we can't get out of within. It's always on the edge of our minds that behind what we see is a nefarious plot." F

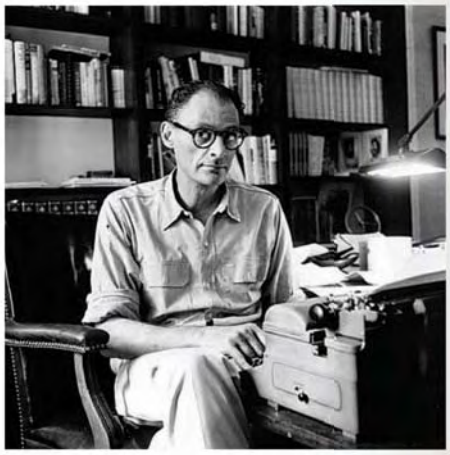
D HISTORICAL CONTEXT
Reread lines 11–77. In light of his comment, would you say that Elia Kazan took McCarthy's mission seriously? Explain.

E HISTORICAL CONTEXT
Given her husband's role in the McCarthy hearings, why do you think Molly Kazan might have objected to Miller's comparison between HUAC and Salem?

F HISTORICAL CONTEXT
Reread Miller's final comments in lines 133–144. In the end, how would you describe his feelings about the comparison between the Salem trials and the McCarthy hearings?

TIMEBENDS

by Arthur Miller



Miller at his typewriter in 1959

I had known about the Salem witchcraft phenomenon since my American history class at Michigan, but it had remained in mind as one of those inexplicable mystifications of the long-dead past when people commonly believed that the spirit could leave the body, palpably and visibly. My mother might believe it still, if only in one corner of her mind, and I suspected that there were a lot of other people who, like me, were secretly open to suggestion. As though it had been ordained, a copy of Marion Starkey's book *The Devil in Massachusetts* fell into my hands, and the bizarre story came back as I had recalled it, but this time in remarkably well-organized detail. G

G HISTORICAL CONTEXT
Reread lines 1–17. What details indicate the significance for him of finding Starkey's book?

At first I rejected the idea of a play on the subject. My own rationality was too strong, I thought, to really allow me to capture this wildly irrational outbreak. A drama cannot merely describe an emotion, it has to become that emotion. But gradually, over weeks, a living connection between myself and Salem, and between Salem and Washington, was made in my mind—for whatever else they might be, I saw that the hearings in Washington were profoundly and even avowedly ritualistic. After all, in almost every case the Committee knew in advance what they wanted the witness to give them; the names of his comrades in the Party. The FBI had long since infiltrated the Party, and informers had long ago identified the participants in various meetings. The main point of the hearings, precisely as in seventeenth-century Salem, was that the accused make public confession, damn his confederates as well as his Devil master, and guarantee his sterling new allegiance by breaking disgusting old vows—whereupon he was let loose to rejoin the society of extremely decent people. In other words, the same spiritual nugget lay folded within both procedures—an act of contrition done not in solemn privacy but out in the public air. The Salem prosecution was actually on more solid legal ground since the defendant, if guilty of familiarity with the Unclean One, had broken a law against the practice of witchcraft, a civil as well as a religious offense; whereas the offender against HUAC (House Un-American Activities Committee) could not be accused of any such violation but only of a spiritual crime, subservience to a political enemy's desires and ideology. He was summoned before the Committee to be called a bad name, but one that could destroy his career. H

H HISTORICAL CONTEXT
What parallels does Miller identify between the hearings in Washington and the Salem witch trials?

Comprehension

1. **Recall** What was Senator McCarthy's mission?
2. **Recall** What kinds of professionals were targeted by McCarthy's accusations?
3. **Recall** What was the catalyst for Miller's interest in the Salem witch trials?

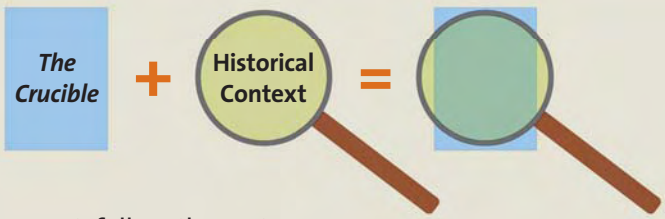
Critical Analysis

4. **Evaluate Statements** Considering the historical context of *The Crucible* and Arthur Miller's own comments in *Timebends,* do you think Miller was really "blind to the world" when he wrote *The Crucible?* Support your opinion.
5. **Evaluate the Role of Historical Context** In your opinion, is knowing *The Crucible*'s historical context necessary to understand the playwright's message? Explain.

Read for Information: Synthesize

WRITING PROMPT

Think about the social and political conditions of the time during which Arthur Miller was writing *The Crucible.* In what ways has looking through this historical lens colored your understanding of the play? In developing your new analysis, support your thesis with information from the articles you have just read and details from the play.



To answer this prompt, follow these steps:

1. In a sentence or two, summarize how this historical information has added to or changed your understanding of the play. Consider using this summary as your thesis statement.
2. In your notes, identify elements of the play that you now view differently. How has your sense of these elements changed? For example, are there things you now see more clearly? Does the play seem more or less interesting? Note the historical details that caused you to think differently.
3. Using your thesis statement and notes, write a brief essay in which you explain how learning about the historical context of *The Crucible* affected your appreciation and understanding of the play.

Media Study

from The Crucible

Film Clip on MediaSmart DVD

From Page to Screen

The Crucible is considered a modern classic of the American theater. Surprisingly, no one attempted a film version of the work in English until 1996, 43 years after the play's debut. In this lesson, view a scene from the film version to explore Arthur Miller's timeless tale in a different medium from the one originally intended.

The Filmmakers' Challenge

Translating a well-known play to the big screen poses a number of challenges for filmmakers. Writing the screenplay, perhaps the biggest hurdle, was made a little easier in the case of *The Crucible*. Arthur Miller adapted his own work and took an active role in the film's production. The playwright, consulting with the film's director, was able to take certain liberties. He could choose where a scene took place and weave in scenes not found in the original play. "I did some rewriting during production to take advantage of opportunities we had with this wonderful Hog Island [Massachusetts] location," Miller recalls.



On the set, Daniel Day-Lewis with Arthur Miller

Over the past five decades, *The Crucible*'s themes have reached far beyond the era and country in which the play was created. As Miller points out, the play's themes "find [their] relevance in every culture. I knew a woman imprisoned for six years under the [Chinese] Mao regime. . . . She told me that when she saw *The Crucible* in Shanghai she couldn't believe that a non-Chinese had written it, because the interrogations in *The Crucible* had been precisely the interrogations she had endured under the Cultural Revolution."



Comparing Texts: Dialogue

In taking his play from the page to the screen, Arthur Miller had to make certain decisions about how much of the original dialogue he would retain. During production, actors and directors will often make changes to the dialogue to fine-tune a scene.

Compare the dialogue from the play with the dialogue that appears in the film. Notice Miller's stage direction in the text and how actor Daniel Day-Lewis, in the role of John Proctor, interprets it.

Danforth (*with suspicion*). It is the same, is it not? If I report it or you sign it?

Proctor (*he knows it is insane*). No, it is not the same! What others say and what I sign is not the same!

Danforth. Why? Do you mean to deny this confession when you are free?

Proctor. I mean to deny nothing!

Danforth. Then explain to me, Mr. Proctor, why you will not let—

Proctor (*with a cry of his whole soul*). Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!

Viewing Guide

MediaSmart DVD

- **Film:** *The Crucible*
- **Director:** Nicholas Hytner
- **Genre:** Drama
- **Running Time:** 5 minutes

In the clip from *The Crucible,* the character John Proctor has finally agreed to sign a false confession that will save him from death.

Plan on viewing the clip several times. To help you analyze the dialogue and performance, refer to the questions.

NOW VIEW

***CLOSE VIEWING:* Media Analysis**

1. **Analyze Setting** In the play, this scene is set in jail. How does moving the setting affect (or not affect) the scene?
2. **Compare Dialogue** Compare the dialogue from the play with the dialogue in the movie. Why do you think Miller changed some of his original dialogue for the movie?
3. **Evaluate Actor's Performance** Read the stage direction the playwright included for Proctor's speech. Do you think the actor playing Proctor succeeded in portraying "a cry of his whole soul"? Cite evidence from the scene to support your opinion.

MOVIE REVIEW *Rolling Stone* magazine reviewed Nicholas Hytner's film adaptation of *The Crucible* in 1996.

[REVIEW]

The Crucible

Peter Travers



Director Nicholas Hytner with cast

Arthur Miller is the first to admit that *The Crucible* must stand on its own. The playwright, now 81, sat near me at a screening of the film, unwittingly intimidating all around him. For the Pulitzer Prize–winning author of *Death of a Salesman,* attention must be paid. Miller asked for none of it. He talked with boyish zest of working with director Nicholas Hytner on re-crafting *The Crucible* as a $25 million film that would allow startling imagery to resonate with his language and burst the bounds of the stage.

Does it ever. *The Crucible,* despite some damaging cuts to the text, is a seductively exciting film that crackles with visual energy, passionate provocation and incendiary acting. . . .

The great Paul Scofield is triumphant, avoiding the easy caricature of Danforth as a fanatic. He brings the role something new: wit. We laugh with this judge, which heightens the horror later when he blinds himself to truth in the name of God and his own ambition. The scene in which he ignores Rev. Hale (Rob Campbell), who knows the girls are faking, and bullies the servant Mary Warren (Karron Graves) into delusion and madness chills the blood.

As the unforgiving wife whose "justice would freeze beer," in the words of her husband, Joan Allen is an absolute stunner in an award-caliber performance that is also a surprising source of warmth. By the seashore, where the pregnant Elizabeth has come to say goodbye to her condemned husband, she tells John, "I once counted myself so plain, so poorly made, that no honest love could come to me." Elizabeth's scene of tender reconciliation is the film's moral core. John need only sign a false confession of witchcraft to save himself from the gallows. Of course, he won't. "Because it is my name," he tells Danforth simply. "Because I cannot have another in my life."

In the film's most complex role, Daniel Day-Lewis performs with quiet power. Playing nobility can make actors insufferable, but Day-Lewis keeps John Proctor human even when saddled with smudgy makeup and fake brown teeth for his final scene. *The Crucible,* for all its timely denunciation of persecution masked as piety . . . comes down to individual resistance and how you search your heart to find it. The years haven't softened the rage against self-betrayal in *The Crucible.* This stirring film lets you feel the heat of Miller's argument and the urgent power of his kick.

The Puritan Legacy

In the minds of some, Puritanism is a thing of the past—an outmoded collection of beliefs from a dour and oddly-dressed group of people. Yet others insist that the spiritual, social, and cultural principles fostered by Puritanism are stubbornly present, in one way or another, in American society today. Somewhere in the middle of this debate are literary historians Richard Ruland and Malcolm Bradbury, who insist: "Puritans considered many of the literary questions we still ask today; they answered them differently."

Writing to Analyze

We can all agree that the Puritan style of dress is out of fashion, but are Puritan ideas also outmoded? Consider these "literary questions" discussed in the selections you have just read:

What is true love?

Why do bad things happen to good people?

How can faith sustain us?

How can people best serve God?

Are people worthy?

Are people basically good or bad?

In a brief essay, explain whether you think these questions are outmoded, still relevant today, or a mixture of the two. Give specific examples from current books, television programs, or movies to support your opinions.

Consider

- each of the above questions carefully. Can you think of a current book, movie, or TV show that explores that question?
- the general thrust of today's popular culture. As a whole, what types of themes and questions do today's authors and producers seem to focus on?

Extension

SPEAKING & LISTENING

Imagine you are a Puritan villager—a contemporary of the authors in this section—who is in charge of welcoming new settlers to your community. Using the selections you've just read as your resource, write and deliver an **informal speech** to your new neighbors, welcoming them and sharing a little about the values and beliefs held by those who live in your community.



The Puritan (1883–1886), Augustus Saint-Gaudens. Bronze figure. Private collection. © Art Resource, New York.

Literary Analysis Workshop

Persuasive Rhetoric

How do you persuade someone to change his or her mind? **Persuasion** is built on the power of words—the types of words that grab your attention, keep you riveted, and finally influence what you think. **Persuasive rhetoric** is the art of using language to argue effectively for or against a set of beliefs or course of action, and to convince others to adopt a position or act in a certain way.

A Cause for Argument

America's history of persuasive rhetoric began with the impassioned pleas of statesmen, writers, and orators who held strong beliefs about the future direction of the colonized states. In the early days of the developing country, freedom—from tyranny, from taxes, and from censorship—was vigorously debated. Several writings, such as Thomas Jefferson's Declaration of Independence (page 234), were not only official state documents, but also well-crafted arguments that would set the foundation for democracy in the United States.



A 1792 British caricature of Thomas Paine, who was ridiculed in England for his appeal to overthrow the monarchy

In designing their arguments, statesmen like Jefferson, Thomas Paine, and Patrick Henry used the basic elements of an argument (see sidebar on page 223), framed them in a variety of structures, and dressed them with persuasive rhetoric to build strong, eloquent cases. The way ideas are organized in an **argument** can be key to its persuasive power. A writer can develop an argument **deductively,** by beginning with a generalization, or premise, and proceeding to marshal examples and facts that support it (as in the Declaration of Independence), or **inductively,** by beginning with examples or facts and proceeding to draw a conclusion from them.

The Power of Language

To be effective, a persuasive work should engage both the minds and the emotions of its audience. A writer may therefore use some words to arouse emotions and other words to develop sound reasoning. However, it is not the words alone that are persuasive, but how the words are put together that gives them power and strength. These **persuasive techniques** fall into three basic types.

- **Logical appeals** rely on logic and facts to support a claim. For example, "injuries and usurpations" committed by King George III are cited as evidence for the need for independence in the Declaration of Independence.

- **Emotional appeals** present ideas and images that elicit strong feelings. For example, Jefferson's statement that King George is attempting "to complete the works of death, desolation, and tyranny" would likely evoke a strong reaction from its audience.
- **Ethical appeals** use values or moral standards that are widely accepted as a way to persuade an audience. For example, to call forth his audience's sense of right, justice, and virtue, Jefferson reminded people that independence was a last resort, after the failure of other measures: "In every stage of these oppressions we have petitioned for redress, in the most humble terms; our repeated petitions have been answered only " by repeated injury."

In addition to persuasive techniques, writers will often use **rhetorical devices** to enhance their arguments:

- A **rhetorical question** is a question that does not require a reply. Writers use rhetorical questions to suggest that the answer to the question is obvious or self-evident. In her letter to her husband, John Adams (page 254), Abigail Adams writes, "Shall we not be despised by foreign powers, for hesitating so long at a word?"
- **Antithesis** is a device in which contrasting ideas are expressed in a grammatically balanced statement. Notice the juxtaposition of ideas in this phrase from Thomas Paine's "The Crisis" (page 244): "I call not upon a few, but upon all."
- **Repetition** is the use of the same word or phrase more than once for emphasis. **Parallelism,** a form of repetition in which a grammatical pattern is repeated, is used effectively in this famous passage from the Declaration of Independence.

> We hold these truths to be self-evident:—That all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.
>
> **—Thomas Jefferson, the Declaration of Independence**

Rhetorical devices and persuasive techniques can be used to create arguments that are valid and sincere or artificial and insincere. It is up to the reader or listener to evaluate whether the argument is based on sound reasoning, and therefore credible and convincing, or whether the words and appeals are the sole strength of the argument.

BASICS OF AN ARGUMENT

To be effective, an argument should include

- a **claim,** or clear statement of a position on an issue
- **support** for the claim, which consists of reasons and evidence
- **counterarguments,** or statements that anticipate and refute opposing views
- sound **logic** and effective language
- a **conclusion** that sums up the reasons or the call for action

Close Read

In this passage, note the parallel clauses beginning with *that*. What is the effect of this **parallel structure?**

Speech in the Virginia Convention

by Patrick Henry

NOTABLE QUOTE

"If this be treason, make the most of it."

FYI

Did you know that Patrick Henry . . .

- had 16 children—6 by his first wife, who died, and then 10 by his second wife?
- owned slaves?
- advocated the right to bear arms later guaranteed by the U.S. Constitution?
- strongly supported states' rights?

Author Online

For more on Patrick Henry, visit the **Literature Center** at **ClassZone.com.**



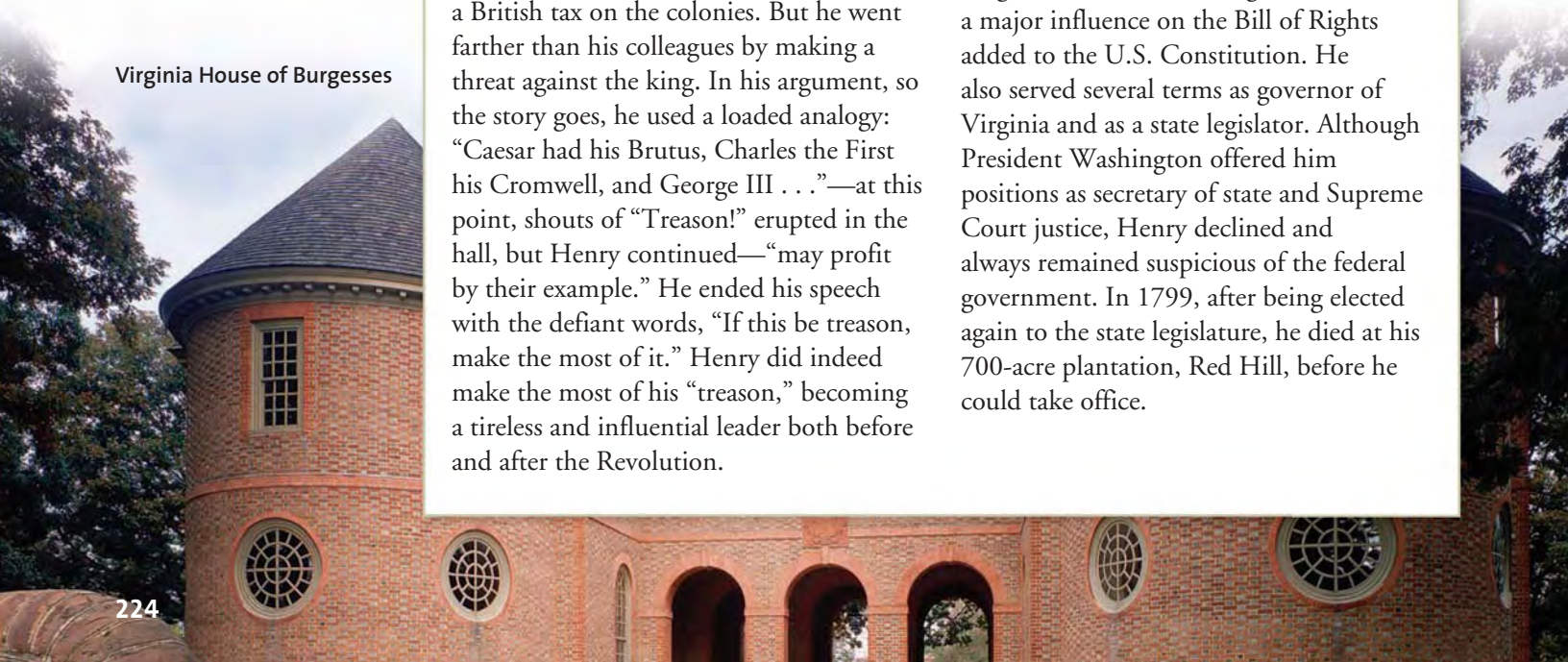
Patrick Henry

1736–1799

Known as "the Orator of Liberty," Patrick Henry made a name for himself with his speeches supporting American democracy. He was one of the earliest opponents of British rule in the American colonies. In 1765, after the British Parliament passed a tax bill called the Stamp Act, Henry was among the members of the Virginia legislature that challenged the legality of a British tax on the colonies. But he went farther than his colleagues by making a threat against the king. In his argument, so the story goes, he used a loaded analogy: "Caesar had his Brutus, Charles the First his Cromwell, and George III . . ."—at this point, shouts of "Treason!" erupted in the hall, but Henry continued—"may profit by their example." He ended his speech with the defiant words, "If this be treason, make the most of it." Henry did indeed make the most of his "treason," becoming a tireless and influential leader both before and after the Revolution.

Profitable Law Career Henry was born in Virginia to a prosperous landowner. His father, who had attended the University of Aberdeen in Scotland, gave him a classical education at home. His mother, Sarah Winston Syme, was from a wealthy family. Henry went out on his own at age 15. Although smart and industrious, he couldn't find success as a storekeeper or later as a tobacco planter. After marrying and starting a family, he decided to teach himself law, and in 1760, at the age of 24, he was admitted to the bar. Henry's eloquence, quick wit, and rhetorical gifts served him well, and his law practice grew increasingly profitable.

Popular Virginia Politician Henry is best known for his fervent "Speech in the Virginia Convention," which narrowly convinced the assembled leadership to prepare for war with Britain. In addition, he organized a Virginia militia that became part of the new Continental Army after independence was declared. He helped write the new state constitution and the Virginia Declaration of Rights, which was a major influence on the Bill of Rights added to the U.S. Constitution. He also served several terms as governor of Virginia and as a state legislator. Although President Washington offered him positions as secretary of state and Supreme Court justice, Henry declined and always remained suspicious of the federal government. In 1799, after being elected again to the state legislature, he died at his 700-acre plantation, Red Hill, before he could take office.



Virginia House of Burgesses

LITERARY ANALYSIS: RHETORICAL DEVICES

Rhetorical devices are structures within language that help communicate ideas.

- A **rhetorical question** is a question to which no answer is expected. (*But when shall we be stronger?*)
- **Antithesis** expresses contrasting ideas in parallel grammatical structures. (*Give me liberty, or give me death!*)
- **Repetition** is the recurrence of words, phrases, or lines. (*Let it come! I repeat it, sir, let it come!*)
- **Parallelism** is a kind of repetition in which words or phrases in the same grammatical form connect ideas. (*Is life so dear, or peace so sweet . . .*)

As you read Henry's speech, be on the lookout for rhetorical devices and how they might have affected his audience.

READING STRATEGY: READING A PERSUASIVE SPEECH

When reading a persuasive speech, imagine the techniques the speaker used to bring the speech to life, such as word emphasis, changes in pace, pauses, and changes in volume.

As you read, use a chart like the one shown to record how you would emphasize certain passages if you were Patrick Henry.

Paragraph/Line Numbers	Technique
Paragraph 1 (lines 1–14)	

VOCABULARY IN CONTEXT

Use context clues to write a definition of each boldfaced word.

1. **Martial** Speech Sets Stage for War
2. **Subjugation** by Britain Called Unacceptable
3. British Claims Said Not to **Comport** with Facts
4. Colonists to **Remonstrate** with Governor Against Taxes
5. Never **Supinely** Accept Tyranny, Henry Says
6. **Invincible** Patriot Army Will Repel Attacks
7. **Insidious** Spies Reveal Patriots' Plans
8. Nothing Can **Extenuate** Tory Traitors
9. Citizens Told to Be **Vigilant**
10. America Must Remain **Inviolate**

Explore the Key Idea

When is it time to TAKE ACTION?

KEY IDEA Whether it's the winning shot in the final seconds of the game, the right moment to ask someone out, or the decision to accept a job offer—timing is everything. In the spring of 1775, Patrick Henry had had enough of compromise with the British; it was time for armed resistance. His address to the Virginia Convention turned out to be a **decisive moment** not only in his own life but in the life of the United States as well.

DISCUSS With a partner, think of examples from sports, politics, or everyday life when the time was right for decisive action. Then, for one example, analyze why it was the right action at the right time.

Example of Decisive Action:

Reasons That the Time Was Right:

Speech in the *Virginia Convention*

Patrick Henry

BACKGROUND In the spring of 1775, delegates from the state of Virginia could not agree whether to press for a peaceful solution with Britain or to prepare for war. Patrick Henry introduced resolutions calling for military preparedness. After politely listening to his colleagues' objections to armed rebellion, he rose to deliver this impassioned appeal.

ANALYZE VISUALS
This painting shows Patrick Henry speaking to the Virginia House of Burgesses. What different attitudes are reflected in the faces and postures of his audience members?

March 23, 1775

Mr. President:[1] No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope that it will not be thought disrespectful to those gentlemen, if, entertaining as I do opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the House is one of awful moment[2] to this country. For my own part I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a A

A RHETORICAL DEVICES
Reread lines 1–11. What are some examples of **antithesis** and what kind of emphasis does it create?

1. **Mr. President:** the president of the Virginia Convention, Peyton Randolph.
2. **of awful moment:** of very grave importance.

Patrick Henry Before the Virginia House of Burgesses (1851), Peter F. Rothermel. Red Hill, The Patrick Henry National Memorial, Brookneal, Virginia.



time, through fear of giving offense, I should consider myself as guilty of treason towards my country, and of an act of disloyalty towards the majesty of heaven, which I revere above all earthly kings. B

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts.[3] Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not,[4] the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth—to know the worst and to provide for it. C

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the House? Is it that **insidious** smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss.[5]

Ask yourselves how this gracious reception of our petition **comports** with these warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and **subjugation**—the last arguments to which kings resort. I ask gentlemen, sir, what means this **martial** array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motives for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. D

And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer on the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. E

B PERSUASIVE SPEECH
Henry speaks respectfully of those with whom he disagrees in lines 1–14. What words might be vocally emphasized to show respect?

C RHETORICAL DEVICES
What rhetorical device, besides a rhetorical question, is on display in lines 18–21? What point is he making about those who don't want to fight?

insidious (ĭn-sĭd′ē-əs) *adj.* treacherous

comport (kəm-pôrt′) *v.* to agree

subjugation (sŭb′jə-gā′shən) *n.* control by conquering

martial (mär′shəl) *adj.* warlike

D RHETORICAL DEVICES
Reread lines 29–40, answering each of the **rhetorical questions.** How is a listener likely to respond to Henry's final statements in lines 37–40?

E GRAMMAR AND STYLE
Reread lines 43–46. Notice the use of **declarative, interrogative,** and **imperative** sentences.

3. **the illusions of hope . . . into beasts:** In the *Odyssey* of Homer, the goddess Circe lures men to her island and then magically transforms them into pigs. Henry suggests that the "illusions of hope" may transform people in a similar way.
4. **having eyes . . . hear not:** an allusion to Ezekiel 12:2 in the Bible, which speaks of "who have eyes to see, but see not, who have ears to hear, but hear not."
5. **betrayed with a kiss:** an allusion to Luke 22:47–48 in the Bible, wherein Judas betrayed Jesus to the Roman soldiers by kissing him and thus identifying him.



The Bloody Massacre perpetrated in. . . Boston on March 5th, 1770 (1770), Paul Revere. Colored engraving. Private collection. /Art Resource, New York.

Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have **remonstrated;** we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition[6] to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope.

remonstrate
(rĭ-mŏn′strāt′) *v.* to object; to protest strongly

6. **we have prostrated . . . interposition:** We have thrown ourselves at the feet of the king and have begged for intervention.

If we wish to be free—if we mean to preserve **inviolate** those inestimable privileges for which we have been so long contending—if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying **supinely** on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?

Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are **invincible** by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone;[7] it is to the **vigilant,** the active, the brave. Besides, sir, we have no election.[8] If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable—and let it come! I repeat it, sir, let it come! F

It is in vain, sir, to **extenuate** the matter. Gentlemen may cry, "Peace! peace!"—but there is no peace. The war is actually begun! The next gale that sweeps from the north[9] will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death! G

inviolate (ĭn-vī′ə-lĭt) *adj.* not violated; intact

supinely (sōō-pīn′lē) *adv.* in a manner with the face upward

invincible (ĭn-vĭn′sə-bəl) *adj.* unbeatable

vigilant (vĭj′ə-lənt) *adj.* alert; watchful

F RHETORICAL DEVICES
Why do you think Henry repeats the word *sir* so often in this paragraph? Explain the likely effect of this **repetition** as well as that of the phrase "let it come!"

extenuate (ĭk-stĕn′yōō-āt′) *v.* to lessen the seriousness of, especially by providing partial excuses

G PERSUASIVE SPEECH
How might the speaker's **pace** and **emphasis** have changed over the course of the speech? How might his audience have responded to these changes? Explain.

7. **battle . . . strong alone:** an allusion to Ecclesiastes 9:11 in the Bible, "the race is not to the swift, nor the battle to the strong."
8. **election:** choice.
9. **the next gale . . . north:** Some colonists in Massachusetts had already shown open resistance to the British and were on the brink of war.

Comprehension

1. **Recall** What does Patrick Henry urge the colonists to do?
2. **Paraphrase** Reread lines 22–28. What methods had the colonists already used to express their complaints against the British?
3. **Clarify** How did the British respond to those complaints?

Literary Analysis

4. **Analyze a Persuasive Speech** Look back at the chart you filled in as you read. Choose a section of Henry's speech to read aloud as he might have delivered it. How effective are the techniques you plan to use? Explain why you think so.
5. **Analyze Persuasive Strategy** Henry spends most of his speech arguing against hope, ordinarily not the best tactic when trying to inspire an audience. How does he manage to discredit hope? Why would he do this?
6. **Interpret Allusions** Review the following allusions to the *Odyssey* and the Bible that Henry uses in his speech. How does each allusion support the point Henry makes in the paragraph?
   - *Odyssey,* lines 15–17
   - Bible, lines 18–19
   - Bible, line 28
   - Bible, lines 74–75
7. **Evaluate Appeals** How does Henry convince his audience that the **decisive moment** to fight is at hand? In a chart, summarize his reasons. Then, beside each, note whether he appeals mainly to logic or emotion. Which reasons are strongest? Explain.

Reasons to Fight	Logical or Emotional
1. If we want to be free and keep the rights and privileges we have grown accustomed to, we have to fight. (lines 56–61)	logical
2.	

8. **Make Judgments About Rhetorical Devices** Review the rhetorical devices discussed on page 225. Which devices occur most frequently in Henry's speech? Do you think this is an effective way to communicate, or do you find it manipulative? Cite examples from the text to support your answer.

Literary Criticism

9. **Different Perspectives** Imagine that the following people heard Henry's speech from the visitor's gallery. How might each have reacted, and why?
   - the wife of one of the delegates
   - a farmer whose parents live in England
   - a member of the Virginia militia
   - a clergyman
   - an African enslaved in the colony

Vocabulary in Context

WORD LIST

comport
extenuate
insidious
invincible
inviolate
martial
remonstrate
subjugation
supinely
vigilant

VOCABULARY PRACTICE

Decide whether these statements about the vocabulary words are true or false.

1. A good way to **remonstrate** with someone is to plan a picnic with that person.
2. An **invincible** chess champion is one who has not been beaten.
3. A statue that is lying **supinely** is lying face down.
4. A **vigilant** guard usually takes naps while on duty.
5. Circumstances that **extenuate** a bad decision are those that make it worse.
6. A country that is overrun by armies from another land is experiencing **subjugation.**
7. An **insidious** person is unlikely to express her opinions openly.
8. A vase that has broken into several pieces may be described as **inviolate.**
9. A **martial** gathering is one that is organized by peace demonstrators.
10. If two versions of a story **comport** with each other, they are in agreement.

VOCABULARY IN WRITING

Imagine you were in the audience when Patrick Henry gave his speech. Using at least three vocabulary words, write a short explanation of why you agree or disagree with his views. Here is a sample beginning.

EXAMPLE SENTENCE

I cannot agree with Mr. Henry that government by our mother country can be considered ***subjugation****.*

VOCABULARY STRATEGY: WORDS FROM GODS AND MYTHOLOGY

A number of English words are formed from the names of Greek and Roman gods and goddesses. Usually the meanings of these words are closely related to some characteristic the deity was known for. The vocabulary word *martial,* for example, is derived from Mars, the name of the Roman god of war.

PRACTICE For each numbered word, write a sentence that shows its meaning. Use a dictionary if you need help. Then write a short explanation connecting each word's meaning to the deity whose name it is derived from.

1. saturnine
2. mercurial
3. jovial
4. nemesis
5. cupidity
6. bacchanalian

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
COMPOSE A PERSUASIVE SPEECH Patrick Henry's famous speech is a classic example of effective **oratory,** the art of public speaking. Using Henry's speech as a model, write a **three-to-five paragraph persuasive speech** on a topic you feel strongly about.	***A persuasive speech will . . .*** • present a clear argument • cite reasons and other evidence • use rhetorical devices • close with a strong statement

GRAMMAR AND STYLE

VARY SENTENCE TYPES Review the **Grammar and Style** note on page 228. Part of Henry's style is to vary his sentences among the four basic types:

- **Declarative,** which expresses a statement of fact, desire, intent, or feeling and ends with a period. *This is no time for ceremony.* (line 6)
- **Interrogative,** which asks a question and ends with a question mark. *Shall we try argument?* (line 41)
- **Imperative,** which gives a command, request, or direction and ends usually with a period but sometimes for emphasis with an exclamation point. *Trust it not, sir; it will prove a snare to your feet.* (lines 27–28)
- **Exclamatory,** which expresses strong emotions and always ends with an exclamation point. *I repeat it, sir, we must fight!* (line 60)

Henry's skillful use of sentence variety is emotionally expressive and compelling. It not only creates an interesting melody, but also keeps the reader engaged by calling for frequent shifts in the reader's internal responses.

PRACTICE The following excerpt is taken from Henry's speech. For each sentence in the exercise, identify the type of sentence, and then compose your own sentence following the pattern in Henry's original. The example illustrates how.

EXAMPLE

The war is actually begun!

We won the game!

(1) The next gale that sweeps from the north will bring to our ears the clash of resounding arms! (2) Our brethren are already in the field! (3) Why stand we here idle? (4) What is it that gentlemen wish? (5) What would they have? (6) Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? (7) Forbid it, Almighty God!

WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

The Declaration of Independence

Public Document by Thomas Jefferson

NOTABLE QUOTE

"All eyes are opened, or opening, to the rights of men."

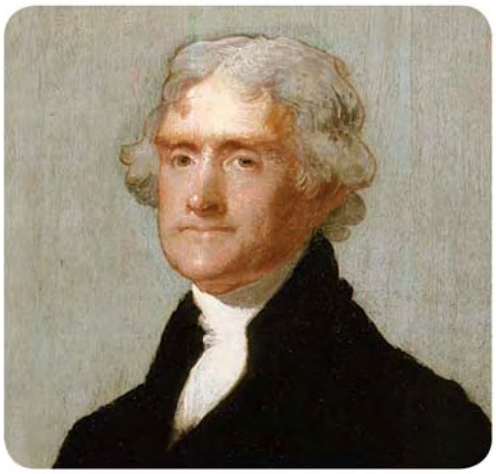
FYI

Did you know that Thomas Jefferson . . .

- played the violin?
- was an amateur inventor?
- developed the policy of the separation of church and state?
- favored the rights of the states over the federal government?
- died on July 4, the same day as his friend and political rival, John Adams?

Author Online

For more on Thomas Jefferson, visit the **Literature Center** at **ClassZone.com.**



Thomas Jefferson

1743–1826

Thomas Jefferson was one of the most accomplished founding fathers. Active in the cause for independence, he was governor of Virginia during the Revolutionary War and U.S. minister to France afterward. He also served the new country as the first secretary of state, the second vice-president, and the third president. As president, he acquired the vast Louisiana Territory west of the Mississippi River to the Rocky Mountains, essentially doubling the size of the country. But more important than any political office he held was the lasting impact of Jefferson's ideals of liberty and self-government so eloquently expressed in the Declaration of Independence.

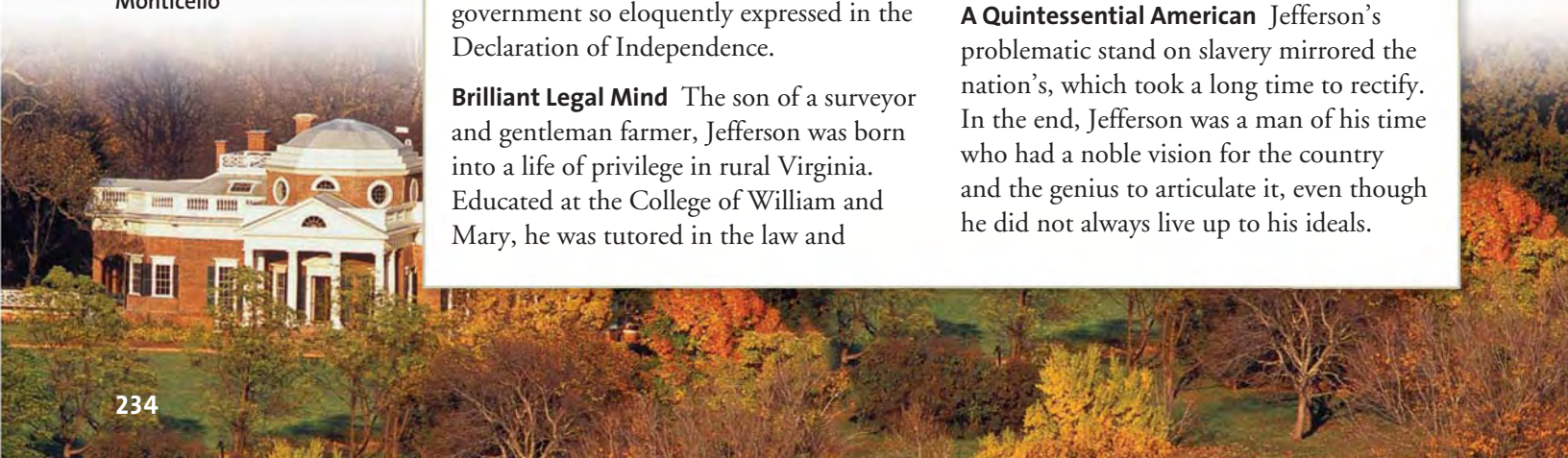
Brilliant Legal Mind The son of a surveyor and gentleman farmer, Jefferson was born into a life of privilege in rural Virginia. Educated at the College of William and Mary, he was tutored in the law and practiced successfully before entering politics at age 26. As a member of the colonial Virginia legislature, he fell in with a group of radicals, among them Patrick Henry. Lacking Henry's oratorical gifts, Jefferson distinguished himself by his legal writing. Significantly, Jefferson's indelible mark on American life came largely from the many legal documents and laws he wrote promoting democracy.

Passion for Learning Jefferson had an insatiable curiosity about the world and often indulged in what he called his "canine appetite for reading." In addition to devouring works on the classics, history, law, science, and philosophy, he taught himself architecture from books. He designed his elaborate estate at Monticello and the buildings of the University of Virginia, which he also founded as the embodiment of his principles of education and individual freedom.

The Issue of Slavery Charges of hypocrisy on the issue of slavery have tarnished Jefferson's image as the "apostle of liberty." In his early writings, he denounced slavery and tried unsuccessfully to include the issue in the Declaration. Yet Jefferson always owned slaves—as many as 600 over the course of his lifetime—and in later years, he remained undecided on this issue.

A Quintessential American Jefferson's problematic stand on slavery mirrored the nation's, which took a long time to rectify. In the end, Jefferson was a man of his time who had a noble vision for the country and the genius to articulate it, even though he did not always live up to his ideals.

Jefferson's home at Monticello



LITERARY ANALYSIS: ARGUMENT

Jefferson's emphasis in the Declaration of Independence was on the logical argument to be made for independence. An **argument** expresses an opinion on an issue and supports it with reasons and evidence. Three important parts of an argument are

- **the claim:** the writer's position on an issue or problem
- **support:** reasons and evidence provided to prove a claim
- **counterargument:** arguments to answer opposing views

As you read, look for these elements of an argument.

READING SKILL: ANALYZE TEXT STRUCTURE

The Declaration of Independence has four main parts:

1. a **preamble,** or **foreword,** that announces the reason for the document
2. a **declaration** of people's natural rights and relationship to government
3. a long **list** of complaints against George III, the British king
4. a **conclusion** that formally states America's independence

As you read, use a chart such as the one shown to indicate the line numbers for each part, as well as a brief summary of each.

Part	Summary
I Preamble lines 1–6	When one group of people have to form their own government, it is necessary to explain why.

VOCABULARY IN CONTEXT

Match each vocabulary word in the first column with the word or phrase in the second column that is closest in meaning.

1. abdicate	**a.** correction
2. arbitrary	**b.** integrity
3. despotism	**c.** treachery
4. impel	**d.** abandon
5. mercenary	**e.** drive
6. perfidy	**f.** erratic
7. rectitude	**g.** a taking over
8. redress	**h.** hired soldier
9. unalienable	**i.** tyranny
10. usurpation	**j.** unchangeable

Explore the Key Idea

When is REBELLION *justified?*

KEY IDEA Many young people harbor a spirit of **rebellion**—against parents, teachers, bosses, rules, or any situation that "just isn't fair!" But how often do you attempt to explain your rebellion logically? In June of 1776, Thomas Jefferson and other colonial leaders had decided to rebel against British rule. But they needed to justify their dangerous action—to themselves, to the king, and to the world.

DISCUSS In a small group, think of several situations in which an individual or a group rebelled against a perceived injustice. The situations could be any of the following:

- local—an incident in your school or community, for example
- global—such as demonstrations against global trade policies
- historical—such as the American, French, or Russian revolutions

Then, as a group, evaluate the reasons for each rebellion and explain which ones you think are justified.



The Declaration of *Independence*

Thomas Jefferson

BACKGROUND In September 1774, 56 delegates met in Philadelphia at the First Continental Congress to draw up a declaration of colonial rights. They agreed to reconvene in May 1775 if their demands weren't met. At this Second Continental Congress, Thomas Jefferson joined Benjamin Franklin and John Adams on the committee to draft the Declaration of Independence. The task of writing it fell to Jefferson. Although Congress made many changes to the list of grievances, Jefferson's declaration of rights remained untouched—an abiding testament to "self-evident" truths for the nation and the world.

ANALYZE VISUALS
This is an original copy of the Declaration. What might be some of the advantages of having the whole document appear on one large sheet of paper?

In Congress, July 4, 1776

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which **impel** them to the separation. A

impel (ĭm-pĕl′) *v.* to drive forward; force

A **ARGUMENT**
What **claim** does Jefferson present in the preamble of the Declaration and what **support** does he say he will provide?

We hold these truths to be self-evident:—That all men are created equal; that they are endowed by their Creator with certain **unalienable** rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly,

unalienable (ŭn-āl′yə-nə-bəl) *adj.* not to be taken away (Today the usual form is *inalienable*.)

IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America.

When in the Course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. — Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good. — He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. — He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only. — He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his measures. — He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people. — He has refused for a long time after such dissolutions to cause others to be elected, whereby the Legislative powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within. — He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands. — He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers. — He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries. — He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our people, and eat out their substance. — He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures. — He has affected to render the Military independent of and superior to the Civil power. — He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation: — For quartering large bodies of armed troops among us: — For protecting them, by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States: — For cutting off our Trade with all parts of the world: — For imposing Taxes on us without our Consent: — For depriving us in many cases, of the benefits of Trial by Jury: — For transporting us beyond Seas to be tried for pretended offences — For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies: — For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments: — For suspending our own Legislatures, and declaring themselves invested with Power to legislate for us in all cases whatsoever. — He has abdicated Government here, by declaring us out of his Protection and waging War against us. — He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people. — He is at this time transporting large Armies of foreign Mercenaries to compleat the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation. — He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands. — He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions. — In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people. — Nor have We been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which, would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends. —

We, therefore, the Representatives of the united States of America, in General Congress, Assembled, do in the Name and by Authority of the good People of these States, reject and renounce all Allegiance and Subjection to the Kings of Great Britain, and all others who may hereafter claim by, through or under them; we utterly dissolve and break off all Political Connection which may have subsisted between us and the People or Parliament of Great Britain: and finally we the Representatives of the united States of America, in General Congress, Assembled, do, in the Name, and by the Authority of the good People of these States, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. — And for the support of this Declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

John Hancock

Josiah Bartlett
Wm. Whipple

Saml. Adams
John Adams
Robt. Treat Paine
Elbridge Gerry

Step. Hopkins
William Ellery

Roger Sherman
Sam. Huntington
Wm. Williams
Oliver Wolcott

Matthew Thornton

all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But, when a long train of abuses and **usurpations,** pursuing invariably the same object, evinces a design to reduce them under absolute **despotism,** it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity that constrains them to alter their former systems of government. The history of the present King of Great Britain[1] is a history of repeated injuries and usurpations, all having, in direct object, the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world. B

He has refused his assent to laws[2] the most wholesome and necessary for the public good. C

He has forbidden his Governors to pass laws of immediate and pressing importance, unless suspended in their operation till his assent should be obtained; and, when so suspended, he has utterly neglected to attend to them.

He has refused to pass other laws for the accommodation of large districts of people, unless these people would relinquish the right of representation in the legislature—a right inestimable to them, and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measure.

He has dissolved representative houses repeatedly, for opposing, with manly firmness, his invasions on the rights of the people.

He has refused, for a long time after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise; the State remaining, in the meantime, exposed to all dangers of invasion from without, and convulsions within.

He has endeavored to prevent the population[3] of these States; for that purpose obstructing the laws for the naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

He has made judges dependent on his will alone for the tenure of their offices,[4] and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers to harass our people and eat out their substance.[5]

usurpation (yo͞o′sər-pā′shən) *n.* the act of wrongfully taking over a right or power that belongs to someone else

despotism (dĕs′pə-tĭz′əm) *n.* government by a ruler with unlimited power

B ARGUMENT
What **counterargument** does Jefferson anticipate in lines 15–22? What **claim** does he make at the end of this paragraph and what does he say he is about to do?

C TEXT STRUCTURE
Why might the list of complaints make up the largest part of the four-part structure?

1. **the present King of Great Britain:** George III, who reigned from 1760 to 1820.
2. **refused his assent to laws:** Laws passed in the colonies needed the king's approval; sometimes it took years for laws to be approved or rejected.
3. **to prevent the population:** to keep the population from growing.
4. **the tenure of their offices:** their job security.
5. **eat out their substance:** use up their resources.



Declaration of Independence in Congress, at the Independence Hall, Philadelphia, July 4, 1776 (1819), John Trumbull. Oil on canvas. The Granger Collection, New York.

He has kept among us, in times of peace, standing armies, without the consent of our legislatures.

He has affected to render the military independent of, and superior to, the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitutions,[6] and unacknowledged by our laws; giving his assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us;

For protecting them, by a mock trial, from punishment for any murders which they should commit on the inhabitants of these States;

For cutting off our trade with all parts of the world;

For imposing taxes on us without our consent;

For depriving us, in many cases, of the benefits of trial by jury;

For transporting us beyond the seas, to be tried for pretended offenses;

For abolishing the free system of English laws in a neighboring province,[7] establishing there an **arbitrary** government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these colonies;

For taking away our charters, abolishing our most valuable laws, and altering, fundamentally, the forms of our governments;

For suspending our own legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever. D

arbitrary (är′bĭ-trĕr′ē) *adj.* based on unpredictable decisions rather than law

D TEXT STRUCTURE
Reread lines 59–76. What is the significance of the itemized list of examples in lines 62–76?

6. **subject us . . . our constitutions:** Parliament had passed the Declaratory Act in 1766, stating that the king and Parliament could make laws for the colonies.

7. **a neighboring province:** the province of Quebec, which at the time extended south to the Ohio River and west to the Mississippi.

He has **abdicated** government here, by declaring us out of his protection, and waging war against us.

He has plundered our seas, ravaged our coasts, burnt our towns,[8] and destroyed the lives of our people.

He is at this time transporting large armies of foreign **mercenaries** to complete the works of death, desolation, and tyranny, already begun with circumstances of cruelty and **perfidy** scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

He has constrained our fellow citizens, taken captive on the high seas, to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrection amongst us,[9] and has endeavored to bring on the inhabitants of our frontiers the merciless Indian savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes, and conditions.

In every stage of these oppressions we have petitioned for **redress,** in the most humble terms; our repeated petitions have been answered only by repeated injury. A prince whose character is thus marked by every act which may define a tyrant is unfit to be the ruler of a free people.

Nor have we been wanting in our attentions to our British brethren. We have warned them, from time to time, of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity; and we have conjured them, by the ties of our common kindred, to disavow these usurpations, which would inevitably interrupt our connections and correspondence. E

They, too, have been deaf to the voice of justice and of consanguinity.[10] We must, therefore, acquiesce in the necessity which denounces our separation; and hold them, as we hold the rest of mankind, enemies in war, in peace friends. F

We, Therefore, the Representatives of the United States of America, in General Congress assembled, appealing to the Supreme Judge of the world for the **rectitude** of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare, that these United Colonies are, and of right ought to be, Free and Independent States; that they are absolved from all allegiance to the British crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved; and that, as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent states may of right do. And, for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor. G

abdicate (ăb′dĭ-kāt′) *v.* to give up responsibility for

mercenary (mûr′sə-nĕr′ē) *n.* a professional soldier hired to fight in a foreign army

perfidy (pûr′fĭ-dē) *n.* treachery

redress (rĭ-drĕs′) *n.* the correction of a wrong; compensation

E GRAMMAR AND STYLE
Reread lines 98–101. Notice how Jefferson uses a **compound-complex sentence,** which has two or more independent clauses and one or more subordinate clauses, in order to show the complex relationships between ideas.

F ARGUMENT
What objections does Jefferson appear to be anticipating and refuting with **counterarguments** in lines 102–104?

rectitude (rĕk′tĭ-to͞od′) *n.* morally correct behavior or thinking

G TEXT STRUCTURE
What purpose does the final paragraph serve?

8. **plundered . . . our towns:** American seaports such as Norfolk, Virginia, had already been shelled.
9. **excited . . . amongst us:** George III had encouraged slaves to rise up and rebel against their masters.
10. **deaf to . . . consanguinity:** The British have ignored pleas based on their common ancestry with the colonists.

Comprehension

1. **Recall** Name three complaints that the colonists had against the king.
2. **Recall** What rights are specified in the Declaration?
3. **Clarify** What does Jefferson say is the purpose of government?
4. **Clarify** According to the Declaration, who gives people their rights?

Literary Analysis

5. **Draw Conclusions** Which set of reasons for breaking away from British rule strikes you as most important, and why?
   - the colonists' philosophical ideals
   - the hardships colonists suffered as a result of British policies
   - the king's response to colonists' complaints
6. **Make Inferences** The Declaration clearly takes aim at the abuses of King George to justify the colonists' **rebellion.** But reread lines 102–104. To what extent does the document hold the British people responsible? What is the new relationship declared between Americans and their "British brethren," and how might it differ from the old?
7. **Analyze Diction** What is it about Jefferson's diction, or word choice and arrangement, that makes the declaration of rights so memorable? Explain the effects of the following words and phrases:
   - "We hold these truths to be self-evident" (line 7)
   - "endowed by their Creator" (line 8)
   - "unalienable rights" (line 8)
   - "secure these rights" (lines 9–10)
8. **Evaluate Text Structure** Review the chart you filled in. How effective is this four-part structure in stating the colonists' case? Would reordering the parts make any difference? Explain your answer.
9. **Evaluate Elements of an Argument** Identify the major claim and the support given in the Declaration. In your opinion, is the support sufficient for the claim? Does it have to be? Explain your answer.
10. **Compare Texts** Compare Jefferson's Declaration with Patrick Henry's speech in terms of the purpose of each.

Literary Criticism

11. **Historical Context** Jefferson's celebrated statement "All men are created equal" only applied to white men at the time. How has the meaning of Jefferson's statement changed over time? How has it stayed the same?

Vocabulary in Context

VOCABULARY PRACTICE

Choose the word that is not related in meaning to the other words.

1. (a) disloyalty, (b) perfidy, (c) honesty, (d) treachery
2. (a) surrendering, (b) takeover, (c) commandeering, (d) usurpation
3. (a) despotism, (b) dictatorship, (c) tyranny, (d) righteousness
4. (a) monarch, (b) ruler, (c) mercenary, (d) king
5. (a) morality, (b) rectitude, (c) virtue, (d) posture
6. (a) redress, (b) model, (c) remedy, (d) compensation
7. (a) abandon, (b) renounce, (c) confiscate, (d) abdicate
8. (a) mobilize, (b) impel, (c) propel, (d) restrain
9. (a) tardy, (b) arbitrary, (c) unpredictable, (d) capricious
10. (a) vague, (b) unclear, (c) unalienable, (d) misleading

WORD LIST

abdicate
arbitrary
despotism
impel
mercenary
perfidy
rectitude
redress
unalienable
usurpation

VOCABULARY IN WRITING

Which grievances mentioned by Jefferson seem most serious and offensive? Write a paragraph or two explaining your ideas, using three or more vocabulary words. Here is a sample opening sentence.

EXAMPLE SENTENCE

*The **usurpation** of colonists' rights to make their own laws strikes me as particularly serious.*

VOCABULARY STRATEGY: POLITICAL WORDS

Many terms are used in speaking of governing systems. Some identify specific types of government; others, like the vocabulary word *despotism,* describe the practices of a government. It is useful to understand the meaning of such terms.

PRACTICE Choose the political word described by each numbered item. Then use a dictionary to trace the etymology of each word.

oligarchy regency republic socialism totalitarianism

1. a few people have the ruling power
2. a person rules in place of the regular ruler, who may be ill or too young
3. production of goods and services is under the control of government
4. one political group rules and suppresses all opposition, often with force
5. citizens elect representatives to manage the government

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
TAKE A STAND The Declaration of Independence has served as a model in several historical instances. Write a **declaration** for a group or individual of your choosing. Your declaration should have at least **three paragraphs** and be modeled on the Declaration of Independence. Feel free to be serious or lighthearted in your choice of topic.	***A good declaration will . . .*** • include a brief declaration of rights • list at least ten complaints • conclude with a statement of independence or other resolution

GRAMMAR AND STYLE

VARY SENTENCE STRUCTURE Review the **Grammar and Style** note on page 240. Like most lawyers, who have to be precise as well as thorough, Jefferson uses **complex** and **compound-complex** sentences to pack in meaning.

- A **complex sentence** has one main clause (as in yellow), which can stand alone, and one or more subordinate clauses (as in green), which cannot.

  A prince whose character is thus marked by every act which may define a tyrant is unfit to be the ruler of a free people. (lines 93–94)

- A **compound-complex sentence** has two or more independent clauses (as in yellow) and one or more subordinate clauses (as in green).

  Such has been the patient sufferance of these colonies; and such is now the necessity that constrains them to alter their former systems of government. (lines 22–24)

PRACTICE Rewrite each pair of simple sentences as a complex or compound-complex sentence. Use the conjunction shown in parentheses. Use a comma to separate the two clauses.

EXAMPLE

The king exploits the people. The people move toward rebellion. (after)

After the king exploits the people, the people move toward rebellion.

1. The people declare their grievances with British rule. The British king and parliament do not listen. (when)
2. The parliament learns of the dissatisfaction of the colonists. The parliament imposes even harsher laws. (as soon as)
3. The British ignore all appeals to reason. The American colonists had attempted to seek a peaceful solution. (while)

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

from The Crisis

Essay by Thomas Paine

NOTABLE QUOTE

"O! Ye that love mankind! Ye that dare oppose not only tyranny but the tyrant, stand forth!"

FYI

Did you know that Thomas Paine . . .

- failed out of school by age 12?
- was fired twice from a job as tax collector?
- didn't come to America until he was 37 years old?
- became involved in the French Revolution?

Author Online

For more on Thomas Paine, visit the **Literature Center** at **ClassZone.com.**



Thomas Paine

1737–1809

Brash, bold, and fearless—and at times angry and offensive—Thomas Paine was the firebrand of the American Revolution. In the fall of 1775, few American leaders dared to advocate openly for independence. Not only did they risk being accused of treason, they were uncertain how the common people would react to such a radical notion. They turned to Tom Paine to test the waters. Paine had arrived in Philadelphia from London only the year before but was already gaining a reputation as a revolutionary writer. He eagerly took up the task and in a few months wrote *Common Sense* (1776), a 50-page pamphlet that attacked the injustices of hereditary rule and urged the colonists to form their own independent country where "the law is king." Paine's pamphlet sold 120,000 copies in the first three months. Six months later, the colonies declared their independence.

New Voice for a New Political Audience Paine's political ideas in *Common Sense* were not particularly new or original. In the Age of Enlightenment, intellectual circles were buzzing with talk of natural rights and democracy. What was new was Paine's voice—raw, direct, full of energy. Unlike most political writers of the day, such as Thomas Jefferson, Paine addressed common men—farmers, craftsmen, and laborers—not the educated elite. His straightforward prose reinforced his democratic message that all men were capable of understanding and participating in government. People responded because Paine spoke their language. In his native England, he had worked as sailor, teacher, customs officer, grocer, and maker of ladies' corsets. He envisioned America as the place where working men like him could have political and economic power.

Limits of Success With American independence won, Paine left for Europe in 1787 to join the reform efforts brewing there. But his outspokenness got him into trouble in both conservative England and revolutionary France. His last major work, *The Age of Reason* (1794, 1795), attacked organized religion and alienated many of his supporters. By the time he returned to the United States in 1802, few politicians wanted to associate with him. He spent his last years in poverty and obscurity.

Legacy Despite Paine's later decline, his contribution to the intellectual and cultural life of Revolutionary America is indisputable. He was the radical the country needed, the spokesman for new American values and ideals.

LITERARY ANALYSIS: PERSUASIVE TECHNIQUES

Thomas Paine used a number of **persuasive techniques** in *The Crisis* to persuade Americans to join the cause.

- **Emotional appeals** are attempts to persuade by eliciting strong feelings, such as pity or fear.
- **Ethical appeals** call upon readers' sense of right and wrong.
- **Appeals to association** imply that one will gain acceptance or prestige by taking the writer's position.
- **Appeals to authority** call upon experts or others who warrant respect.

As you read, notice how Paine uses persuasive techniques in making various kinds of appeals to his audience.

READING SKILL: ANALYZE MAIN IDEAS AND SUPPORT

Paine supports his main ideas with reasons and evidence. As you read, use a chart such as the one shown to record main ideas and the reasons or evidence Paine uses to support those ideas.

Main Ideas	Reasons and Evidence
I see no real cause for fear.	made an orderly retreat; kept guns and ammunition

VOCABULARY IN CONTEXT

Complete each phrase with the appropriate word from the list.

WORD LIST

ardor, celestial, dominion, esteem, infidel, prudent, relinquish, repulse, tyranny, wrangling

1. a wise ruler with _____ over a large kingdom
2. _____ brothers who never seemed to get along
3. able to _____ the enemy with our superior weapons
4. will fight _____ and other forms of oppression
5. a _____ decision in dangerous circumstances
6. should respect and _____ one's parents
7. would not _____ control of the property
8. music so sweet it seemed _____
9. expressed his _____ in mushy love poems
10. everyone welcome, believer or _____

Explore the Key Idea

Whose SIDE *are you on?*

KEY IDEA **Loyalty** is a value easily expressed but often difficult to uphold. Situations change, doubts creep in, and conflicts arise that can test the strongest bonds of loyalty. Paine's essay addresses the crisis of loyalty threatening the ranks of American soldiers during the dark days of the Revolutionary War.

QUICKWRITE Think about a time when your loyalty was tested and you were tempted to switch sides or give up. In a short paragraph, briefly describe the situation and explain what you decided. What was the most crucial factor in your decision?



The CRISIS

Thomas Paine

BACKGROUND On the blustery Christmas Eve of 1776, the situation looked bleak for the Continental Army. General Washington's ragtag troops had retreated to the western banks of the Delaware River. Tom Paine was camped with them. The British were within striking distance of Philadelphia, and Washington knew he had to advance the next day or risk losing the war. To boost the morale of his ill-equipped and outnumbered soldiers, he ordered his officers to read aloud the following essay, which Paine had written the day before.

These are the times that try men's souls: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it NOW, deserves the love and thanks of man and woman. **Tyranny,** like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we **esteem** too lightly:—'Tis dearness only that gives every thing its value. Heaven knows how to set a proper price upon its goods; and it would be strange indeed, if so **celestial** an article as FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared, that she has a right (*not only to* TAX) but "to BIND us in ALL CASES WHATSOEVER,"[1] and if *being bound in that manner* is not slavery, then there is not such a thing as slavery upon earth. Even the expression is impious, for so unlimited a power can only belong to God. A

ANALYZE VISUALS
A minuteman was pledged to be ready to fight on a minute's notice. What does this suggest about the preparedness of the colonists?

tyranny (tĭr′ə-nē) *n.* cruel and oppressive government or rule

esteem (ĭ-stēm′) *v.* to set a high value on

celestial (sə-lĕs′chəl) *adj.* heavenly

A **PERSUASIVE TECHNIQUES**
Identify the **loaded language**—words with strong connotations—in lines 1–12. Then paraphrase the lines using neutral language.

1. **"to BIND us in ALL CASES WHATSOEVER":** a reference to wording in the Declaratory Act of 1766, in which the British parliament asserted its "power and authority" to make and enforce laws over the American colonies.

Minute Man: Liberty or Death. Private collection. © Scala/Art Resource, New York.


VINCE
AUT
MORIRE
LIBERTY
OR
DEATH
MINUTE MAN
1774
-75

Whether the Independence of the Continent was declared too soon, or delayed too long, I will not now enter into as an argument; my own simple opinion is, that had it been eight months earlier, it would have been much better. We did not make a proper use of last winter, neither could we, while we were in a dependant state. However, the fault, if it were one, was all our own; we have none to blame but ourselves. But no great deal is lost yet; all that Howe has been doing for this month past is rather a ravage than a conquest which the spirit of the Jersies a year ago would have quickly repulsed, and which time and a little resolution will soon recover. B

I have as little superstition in me as any man living, but my secret opinion has ever been, and still is, that God almighty will not give up a people to military destruction, or leave them unsupportedly to perish, who had so earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent. Neither have I so much of the **infidel** in me, as to suppose, that he has **relinquished** the government of the world, and given us up to the care of devils; and as I do not, I cannot see on what grounds the king of Britain can look up to heaven for help against us: A common murderer, a highwayman, or a housebreaker, has as good a pretense as he. . . .

I once felt all that kind of anger, which a man ought to feel, against the mean principles that are held by the Tories:[2] A noted one, who kept a tavern at Amboy,[3] was standing at his door, with as pretty a child in his hand, about eight or nine years old, as most I ever saw, and after speaking his mind as freely as he thought was **prudent,** finished with this unfatherly expression, *"Well! give me peace in my day."* Not a man lives on the Continent but fully believes that a separation must some time or other finally take place, and a generous parent would have said, *"If there must be trouble, let it be in my day, that my child may have peace;"* and this single reflection, well applied, is sufficient to awaken every man to duty. Not a place upon earth might be so happy as America. Her situation is remote from all the **wrangling** world, and she has nothing to do but trade with them. A man may easily distinguish in himself between temper and principle, and I am as confident, as I am that God governs the world, that America will never be happy until she gets clear of foreign **dominion**. Wars, without ceasing, will break out until that period arrives, and the Continent must in the end be conqueror; for, though the flame of liberty may sometimes cease to shine, the coal never can expire. . . . C

I turn with the warm **ardor** of a friend to those who have nobly stood, and are yet determined to stand the matter out: I call not upon a few, but upon all; not on this State or that State, but on every State; up and help us; lay your shoulders to the wheel; better have too much force than too little, when so great an object is at stake. Let it be told to the future world, that in the depth of winter, when nothing but hope and virtue could survive, that the city and the country, alarmed at one

B MAIN IDEAS AND SUPPORT
How does Paine support his main idea that all is not lost for the colonists, despite their military defeats?

infidel (ĭn′fĭ-dəl) *n.* a person with no religious beliefs

relinquish (rĭ-lĭng′kwĭsh) *v.* to withdraw from; to give up

prudent (prōōd′nt) *adj.* showing caution or good judgment

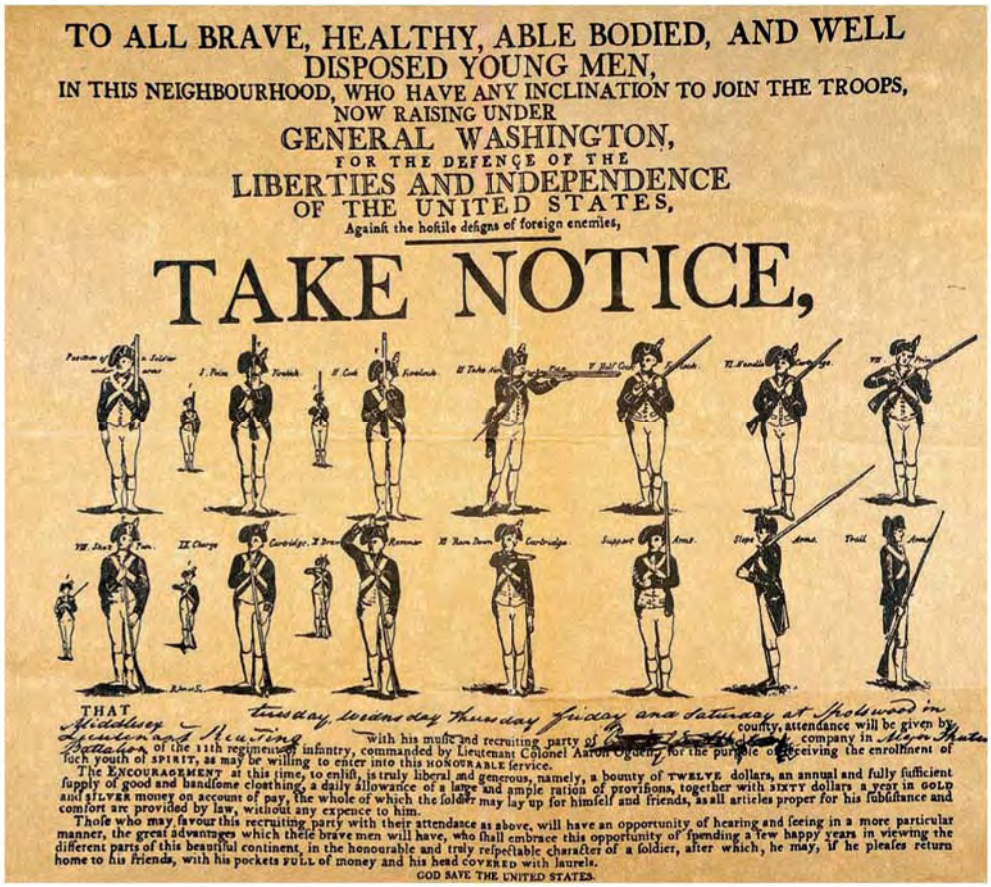
wrangling (răng′glĭng) *adj.* arguing noisily
wrangle *v.*

dominion (də-mĭn′yən) *n.* control; authority over

C PERSUASIVE TECHNIQUES
Notice that Paine makes an **ethical appeal** in lines 31–39. How does he say a parent should behave?

ardor (är′dər) *n.* intense enthusiasm; passion

2. **the mean principles . . . Tories:** the small-minded beliefs of those colonists who remain loyal to Great Britain.
3. **Amboy:** probably Perth Amboy, a town in New Jersey.



TO ALL BRAVE, HEALTHY, ABLE BODIED, AND WELL DISPOSED YOUNG MEN,
IN THIS NEIGHBOURHOOD, WHO HAVE ANY INCLINATION TO JOIN THE TROOPS,
NOW RAISING UNDER
GENERAL WASHINGTON,
FOR THE DEFENCE OF THE
LIBERTIES AND INDEPENDENCE
OF THE UNITED STATES,
Againſt the hoſtile deſigns of foreign enemies,

TAKE NOTICE,

THAT tuesday, wednesday thursday friday and saturday at Sholswood in county, attendance will be given by Lieutenant Keating with his muſic and recruiting party of company in Major Shute's Battalion of the 11th regiment of infantry, commanded by Lieutenant Colonel Aaron Ogden, for the purpoſe of receiving the enrollment of ſuch youth of SPIRIT, as may be willing to enter into this HONOURABLE ſervice.

The ENCOURAGEMENT at this time, to enliſt, is truly liberal and generous, namely, a bounty of TWELVE dollars, an annual and fully ſufficient ſupply of good and handſome cloathing, a daily allowance of a large and ample ration of proviſions, together with SIXTY dollars a year in GOLD and SILVER money on account of pay, the whole of which the ſoldier may lay up for himſelf and friends, as all articles proper for his ſubſiſtance and comfort are provided by law, without any expence to him.

Thoſe who may favour this recruiting party with their attendance as above, will have an opportunity of hearing and ſeeing in a more particular manner, the great advantages which theſe brave men will have, who ſhall embrace this opportunity of ſpending a few happy years in viewing the different parts of this beautiful continent, in the honourable and truly reſpectable character of a ſoldier, after which, he may, if he pleaſes return home to his friends, with his pockets FULL of money and his head COVERED with laurels.

GOD SAVE THE UNITED STATES.

ANALYZE VISUALS
A broadside is a public notice printed on one side of a large sheet of paper. What feelings and emotions does this American Revolutionary War broadside appeal to?

common danger, came forth to meet and to **repulse** it. Say not, that thousands are gone, turn out your tens of thousands; throw not the burden of the day upon Providence, but *"shew your faith by your works,"* that God may bless you. It matters not where you live, or what rank of life you hold, the evil or the blessing will reach you all. The far and the near, the home counties and the back, the rich and the poor, shall suffer or rejoice alike. The heart that feels not now, is dead: The blood of his children shall curse his cowardice, who shrinks back at a time when a little might have saved the whole, and made *them* happy. I love the man that can smile in trouble, that can gather strength from distress, and grow brave by reflection. 'Tis the business of little minds to shrink; but he whose heart is firm, and whose conscience approves his conduct, will pursue his principles unto death. My own line of reasoning is to myself as strait and clear as a ray of light. Ⓓ Not all the treasures of the world, so far as I believe, could have induced me to support an offensive war, for I think it murder; but if a thief break into my house, burn and destroy my property, and kill or threaten to kill me, or those that are in it, and to *"bind me in all cases whatsoever,"* to his absolute will, am I to suffer it?

repulse (rĭ-pŭls') *v.* to drive back by force

Ⓓ **PERSUASIVE TECHNIQUES**
Reread lines 58–64. Identify some examples of loaded words and phrases in this passage. What point is Paine making about those who refuse to act?

What signifies it to me, whether he who does it, is a king or a common man; my countryman or not my countryman? whether it is done by an individual villain, or an army of them? If we reason to the root of things we shall find no difference; neither can any just cause be assigned why we should punish in the one case, and pardon in the other. Let them call me rebel, and welcome, I feel no concern from it; but I should suffer the misery of devils, were I to make a whore of my soul by swearing allegiance to one, whose character is that of a sottish, stupid, stubborn, worthless, brutish man. I conceive likewise a horrid idea in receiving mercy from a being, who at the last day shall be shrieking to the rocks and mountains to cover him, and fleeing with terror from the orphan, the widow and the slain of America.

There are cases which cannot be overdone by language, and this is one. There are persons too who see not the full extent of the evil that threatens them; they solace themselves with hopes that the enemy, if they succeed, will be merciful. It is the madness of folly to expect mercy from those who have refused to do justice; and even mercy, where conquest is the object, is only a trick of war: The cunning of the fox is as murderous as the violence of the wolfe; and we ought to guard equally against both. Howe's first object is partly by threats and partly by promises, to terrify or seduce the people to deliver up their arms, and receive mercy. The ministry recommended the same plan to Gage, and this is what the Tories call making their peace; *"a peace which passeth all understanding" indeed!* A peace which would be the immediate forerunner of a worse ruin than any we have yet thought of. Ye men of Pennsylvania, do reason upon those things! Were the back counties to give up their arms, they would fall easy prey to the Indians, who are all armed: This perhaps is what some Tories would not be sorry for. Were the home counties to deliver up their arms, they would be exposed to the resentment of the back counties, who would then have it at their power to chastise their defection at pleasure. And were any one State to give up its arms, that State must be garrisoned by all Howe's army of Britons and Hessians to preserve it from the anger of the rest. Mutual fear is a principal link in the chain of mutual love, and woe be the State that breaks the compact. Howe is mercifully inviting you to barbarous destruction, and men must be either rogues or fools that will not see it. I dwell not upon the vapours of imagination; I bring reason to your ears; and in language, as plain as A, B, C, hold up truth to your eyes. E

I thank God that I fear not. I see no real cause for fear. I know our situation well, and can see the way out of it. While our army was collected, Howe dared not risk a battle, and it is no credit to him that he decamped from the White Plains, and waited a mean opportunity to ravage the defenceless Jersies; but it is great credit to us, that, with an handful of men, we sustained an orderly retreat for near an hundred miles, brought off our ammunition, all our field-pieces, the greatest part of our stores, and had four rivers to pass. None can say that our retreat was

E PERSUASIVE TECHNIQUES
Reread lines 79–101. What statement does Paine make about the use of language at the beginning of this paragraph? What does this tell you about his use of **emotional appeals** and loaded language in this piece?



Washington Crossing the Delaware (1851), Eastman Johnson. Copy after the Emmanuel Leutze painting in the Metropolitan Museum, New York. Private collection. © Art Resource, New York.

precipitate, for we were near three weeks in performing it, and the country might have time to come in. Twice we marched back to meet the enemy and remained out till dark. The sign of fear was not seen in our camp, and had not some of the cowardly and disaffected inhabitants spread false alarms through the country, the Jersies had never been ravaged. Once more we are again collected and collecting; our new army at both ends of the Continent is recruiting fast, and we shall be able to open the next campaign with sixty thousand men, well armed and clothed. This is our situation, and who will may know it. By perseverance and fortitude we have the prospect of a glorious issue; by cowardice and submission, the sad choice of a variety of evils—a ravaged country—a depopulated city—habitations without safety, and slavery without hope—our homes turned into barracks and bawdy-houses for Hessians, and a future race to provide for whose fathers we shall doubt of. Look on this picture, and weep over it!—and if there yet remains one thoughtless wretch who believes it not, let him suffer it unlamented. F

ANALYZE VISUALS
What figures and objects are emphasized by the **composition,** or the arrangement of shapes? Consider what this emphasis adds to the painting's meaning.

F MAIN IDEAS AND SUPPORT
The main idea is stated in the first line of this paragraph. What evidence does Paine give to support the idea that there is no cause for fear?

Comprehension

1. **Recall** At the end of the essay, what two qualities does Paine say American troops need to win the war?
2. **Summarize** In the third paragraph, what reasons does Paine give for assuring the Americans that their cause is right?
3. **Clarify** What is implied by the terms "summer soldier" and "sunshine patriot" in the first paragraph?

Literary Analysis

4. **Interpret Metaphor** A metaphor is a figure of speech that equates two unlike things. Explain what Paine means by the metaphor in lines 45–46: "for, though the flame of liberty may sometimes cease to shine, the coal can never expire." How might this metaphor serve to inspire the troops' **loyalty?**
5. **Analyze Main Ideas and Support** Review the chart of main ideas and support you completed as you read. What kind of support does Paine primarily use—reasons, facts, or expert testimony? Explain why you think this is so.
6. **Analyze Persuasive Techniques** Review the different persuasive techniques explained on page 245. Then, go back through the essay and find six examples of Paine's strong persuasive appeals. In a chart, record your examples and briefly explain the type of appeal. What kinds of techniques does Paine favor in his essay?

Example from "The Crisis"	Kind of Appeal
Those soldiers who stand firm in the "service of [their] country" deserve the "love and thanks of man and woman." (lines 2–3)	ethical appeal of "service to country" plus emotional appeal of love and gratitude
"God almighty will not give up a people to military destruction. . . ." (lines 23–24)	appeal to authority—in this case, the ultimate authority

7. **Evaluate Analogy** More detailed than a metaphor, an **analogy** is a point-by-point comparison in which an unfamiliar subject is explained in terms of a familiar one. Reread lines 66–68. Explain the analogy of the thief in terms of the following four points. In your opinion, does the analogy adequately justify the war? Explain why or why not.
   - breaking and entering
   - destroying property
   - threatening to kill
   - binding to his will

Literary Criticism

8. **Critical Interpretations** John Adams, second U.S. president and no fan of Paine's, nonetheless acknowledged his crucial influence: "Without the pen of Paine the sword of Washington would have been wielded in vain." Use information from Paine's essay, as well as facts from his biography on page 244, to support Adams's assessment.

Vocabulary in Context

WORD LIST

ardor
celestial
dominion
esteem
infidel
prudent
relinquish
repulse
tyranny
wrangling

VOCABULARY PRACTICE

Choose the letter of the phrase that defines or is related to the boldfaced word.

1. **celestial:** (a) an instrument, (b) a star in the sky, (c) a slogan
2. **tyranny:** (a) a country with no freedoms, (b) an old bicycle, (c) a relay race
3. **repulse:** (a) a long-winded speaker, (b) a resisted enemy, (c) a favorite shirt
4. **esteem:** (a) a temperature drop, (b) a cousin, (c) an honored guest
5. **ardor:** (a) a grove of trees, (b) a passion for justice, (c) an accounting mistake
6. **infidel:** (a) a religious skeptic, (b) a lieutenant, (c) a television game show
7. **dominion:** (a) a landlocked country, (b) a public garden, (c) a control freak
8. **relinquish:** (a) a building site, (b) a surrender of territory, (c) a bad argument
9. **prudent:** (a) a cautious investor, (b) a distant relative, (c) car insurance
10. **wrangling:** (a) a favor, (b) a rowing machine, (c) towns with border disputes

VOCABULARY IN WRITING

What emotions does Paine try to elicit from his readers in this essay? Using three or more vocabulary words, write a brief discussion of at least two emotions and the methods Paine uses to elicit them. You might start like this.

EXAMPLE SENTENCE

Paine primarily wanted to stir up revolutionary ***ardor*** *in his audience.*

VOCABULARY STRATEGY: WORDS FROM MIDDLE ENGLISH

Middle English was the language spoken in England roughly between A.D. 1100 and 1500. This form of English evolved after the Norman French, led by William the Conqueror, invaded and conquered England in 1066. Many modern words that first occurred in Middle English, such as the vocabulary word *ardor,* were derived from French. Others continued from Old English, the earliest recognized form of the language.

PRACTICE The boldfaced words in these sentences have their origins in Middle English. Use context clues to create a definition of each. Then check a dictionary etymology to find out the word's original meaning.

1. He demonstrated his athletic **prowess** by participating in the triathlon.
2. She has been a **recluse** ever since the death of her husband.
3. Her **fulsome** praise of his decision greatly embarrassed him.
4. He had the perfect **rejoinder** for every accusation of the committee.
5. The garden held a **plenitude** of rare plants and flowers.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**



Phillis Wheatley

c. 1753–1784

NOTABLE QUOTE

"Some view our sable race with scornful eye . . .
Remember, Christians, Negroes, black as Cain,
May be refin'd, and join th' angelic train."

Letter to the Reverend Samson Occom

by Phillis Wheatley

Phillis Wheatley became the first African-American poet to be published. Moreover, her unusual life is the stuff that movies are made of. Kidnapped at age seven in West Africa, she was sold to the prosperous Wheatley family at a Boston slave auction. Within 16 months, the precocious child had mastered English and could read the Bible. She then went on to learn Latin and Greek well enough to read the classics.

Startling Success Story With the encouragement of the Wheatley family, she started writing poetry as a teenager. She gained considerable fame both in the colonies and in England when newspapers began publishing her poems, most of them on moral and religious subjects. While in London in 1773 to publish her book of poetry, Wheatley was the toast of society, which included many nobles and dignitaries and the visiting American patriot Ben Franklin.

Life as a Free Black Woman By 1778, Wheatley had gained her freedom and married a free black man. Their life together was a losing struggle against poverty, however, for in many respects living as a free black in a colonial city was as bad as being a slave. In late 1779, Wheatley tried to get a second book of her poems published, but war-torn, financially strapped Boston had lost interest in her.



Abigail Adams

1744–1818

NOTABLE QUOTE

"Remember all Men would be tyrants if they could."

Letter to John Adams

by Abigail Adams

Abigail Adams was the wife of the second U.S. president, John Adams, and mother of the sixth, John Quincy Adams. But she is equally well-known for her outspoken opinions as expressed in thousands of personal letters.

Intelligent and Competent The daughter of a wealthy minister, young Abigail read extensively in her father's well-stocked library. After marrying John Adams, she moved with him to a farm in Braintree, Massachusetts. As John became increasingly involved in colonial politics and the struggle for independence, Abigail took over management of the household and farm as well as John's business affairs.

An Early Feminist? Because of her support for women's education and her acute awareness of men's "absolute power," many have championed Abigail Adams as an early advocate of women's rights. However, although her thinking was clearly advanced for her time—she also favored the abolition of slavery—she held quite conventional views about a woman's subordinate role in society.

Author Online

For more on Wheatley and Adams, visit the **Literature Center** at **ClassZone.com.**





LITERARY ANALYSIS: DICTION

Diction is a writer's choice of words. Diction includes both vocabulary (words) and syntax (arrangement of words). Diction can be formal or informal, common or technical, abstract or concrete. Note the formal diction in this excerpt from the letter written by Abigail Adams:

How many are the solitary hours I spend, ruminating upon the past, and anticipating the future, whilst you, overwhelmed with the cares of state, have but a few moments you can devote to any individual.

Writers often communicate **tone,** or attitude toward a subject, through their diction. As you read the letters, notice words and phrases that reveal each writer's attitude toward the issues of liberty and freedom.

READING STRATEGY: READING PRIMARY SOURCES

Primary sources are materials written or made by people who took part in or witnessed the events portrayed. These sources can provide unique insights on a subject. To get the most out of a primary source, consider the following:

- Who was the writer? The age, nationality, and social class of the writer can influence the point of view.
- What is the form of the document: letter, diary, speech? How might the form have affected the content?
- When and where was it written? The time and place of a primary source's writing can provide clues to the culture and history of the period.
- Who is the intended audience? In a private letter to a loved one, a writer might voice thoughts and feelings more freely than in an open letter to a public audience.

For help analyzing the letters of Wheatley and Adams, complete a chart such as the one shown here as you read each letter.

Writer:
Form:
When and Where Written:
Intended Purpose/Audience:

Explore the Key Idea

Who gets to make the RULES?

KEY IDEA Those in **authority** make the rules for others—whether it's in the halls of Congress or the classroom. The authors of these two letters, while agreeing wholeheartedly with the patriot cause, still felt left out of the process and the benefits of the American Revolution.

DISCUSS People today have not only more freedom than people did in colonial times but also more ways to change the laws. Think of at least three situations in which rules directly impact your life. Then for each situation, discuss ways that are available to change or modify those rules.



Letter to the Reverend Samson Occom

Phillis Wheatley

BACKGROUND The Reverend Samson Occom was a Mohegan Indian who became a minister after converting to Christianity. In a letter to Phillis Wheatley, he had criticized some of his fellow ministers for owning slaves. Wheatley's response to her friend, dated February 11, 1774, was later published in colonial newspapers.

Reverend and honored sir,

I have this day received your obliging kind epistle, and am greatly satisfied with your reasons respecting the negroes, and think highly reasonable what you offer in vindication of their natural rights: Those that invade them cannot be insensible that the divine light is chasing away the thick darkness which broods over the land of Africa;[1] and the chaos which has reigned so long, is converting into beautiful order, and reveals more and more clearly the glorious dispensation of civil and religious liberty, which are so inseparably united, that there is little or no enjoyment of one without the other: Otherwise, perhaps, the Israelites had been less solicitous for their freedom from Egyptian slavery;[2] I do not say they would have been contented without it, by no means; for in every human breast God has implanted a principle, which we call love of freedom; it is impatient A of oppression, and pants for deliverance; and by the leave of our modern Egyptians[3] I will assert, that the same principle lives in us. God grant deliverance in his own way and time, and get him honor upon all those whose avarice impels them to countenance and help forward the calamities of their fellow creatures. This I desire not for their hurt, but to convince them of the strange absurdity of their conduct, whose words and actions are so diametrically opposite. How well the cry for liberty, and the reverse disposition for the exercise of oppressive power over others agree—I humbly think it does not require the penetration[4] of a philosopher to determine.— B



1. **insensible . . . the land of Africa:** unaware that Christianity is spreading throughout Africa.
2. **Israelites . . . Egyptian slavery:** a biblical allusion to the Israelites who were led out of Egypt by Moses.
3. **modern Egyptians:** the owners of African slaves.
4. **penetration:** understanding; insight.

ANALYZE VISUALS
This image shows a slave auction in New Amsterdam (New York). What does this tell you about slavery in colonial America?

A DICTION
Describe Wheatley's **diction** in lines 1–11. How do you think her way of writing might have struck white readers at the time?

B PRIMARY SOURCES
Does Wheatley's letter deal with private or public issues? What are they?

First Slave Auction in New Amsterdam, 1655.
The Granger Collection, New York.



Letter to John Adams

Abigail Adams

BACKGROUND In March of 1776, while John Adams was in Philadelphia with other delegates drafting a code of laws for the new independent country, Abigail wrote a letter asking him to "remember the ladies" in the new laws: "Be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of husbands." John's response was to laugh and remark, "You are so saucy." The following is the next letter she sent to him.

Braintree, 7, May, 1776

How many are the solitary hours I spend, ruminating upon the past, and anticipating the future, whilst you, overwhelmed with the cares of state, have but a few moments you can devote to any individual. All domestic pleasures and enjoyments are absorbed in the great and important duty you owe your country, "for our country is, as it were, a secondary god, and the first and greatest parent. It is to be preferred to parents, wives, children, friends, and all things, the gods only excepted; for, if our country perishes, it is as impossible to save an individual, as to preserve one of the fingers of a mortified hand." Thus do I suppress every wish, and silence every murmur, acquiescing in a painful separation from the companion of my youth, and the friend of my heart. C

I believe 't is near ten days since I wrote you a line. I have not felt in a humor to entertain you if I had taken up my pen. Perhaps some unbecoming invective[1] might have fallen from it. The eyes of our rulers have been closed, and a lethargy has seized almost every member. I fear a fatal security has taken possession of them. Whilst the building is in flames, they tremble at the expense of water to quench it. In short, two months have elapsed since the evacuation of Boston,[2] and very little has been done in that time to secure it, or the harbor, from future

ANALYZE VISUALS
These pastel portraits of Abigail and John Adams were done in 1766, about two years after their marriage. How do these portraits compare with those that might be done today of a young couple?

C PRIMARY SOURCES
Does Adams's letter concern itself with private or public issues in lines 1–10? What does she say about the relationship between the private and the public?

1. **unbecoming invective:** inappropriate abusive language.
2. **two months . . . Boston:** British troops under General William Howe and more than a thousand Loyalists evacuated Boston on March 17, 1776.





invasion. The people are all in a flame, and no one among us, that I have heard of, even mentions expense. They think, universally, that there has been an amazing neglect somewhere. Many have turned out as volunteers to work upon Noddle's Island, and many more would go upon Nantasket,[3] if the business was once set on foot. "'T is a maxim of state, that power and liberty are like heat and moisture. Where they are well mixed, every thing prospers; where they are single, they are destructive."

A government of more stability is much wanted in this colony, and they are ready to receive it from the hands of the Congress. And since I have begun with maxims of state,[4] I will add another, namely, that a people may let a king fall, yet still remain a people; but, if a king let his people slip from him, he is no longer a king.[5] And as this is most certainly our case, why not proclaim to the world, in decisive terms, your own importance? D

Shall we not be despised by foreign powers, for hesitating so long at a word?

I cannot say that I think you are very generous to the ladies; for, whilst you are proclaiming peace and good-will to men, emancipating all nations, you insist upon retaining an absolute power over wives. But you must remember, that arbitrary power is like most other things which are very hard, very liable to be broken; and, notwithstanding all your wise laws and maxims, we have it in our power, not only to free ourselves, but to subdue our masters, and, without violence, throw both your natural and legal authority at our feet;—

"Charm by accepting, by submitting sway,
Yet have our humor most when we obey."[6] E

I thank you for several letters which I have received since I wrote last; they alleviate a tedious absence, and I long earnestly for a Saturday evening, and experience a similar pleasure to that which I used to find in the return of my friend upon that day after a week's absence. The idea of a year dissolves all my philosophy.

Our little ones, whom you so often recommend to my care and instruction, shall not be deficient in virtue or probity,[7] if the precepts of a mother have their desired effect; but they would be doubly enforced, could they be indulged with the example of a father alternately before them. I often point them to their sire, "engaged in a corrupted state,
Wrestling with vice and faction."[8] F

A. Adams

D DICTION
Reread lines 25–30. What words suggest a concern with political issues? What does this diction tell you about the writer's comfort with discussing the subject of government?

E PRIMARY SOURCES
What inconsistency in the attitudes of the times does Abigail Adams point out in lines 32–40?

F DICTION
Reread lines 46–51. What does the formal language used to discuss both public and private matters tell you about family relations at the time?

3. **Noddle's Island . . . Nantasket:** sites near the city of Boston. Noddle's Island is now called East Boston.
4. **maxims of state:** rules or short sayings related to government.
5. **king:** a reference to King George III, who ignored colonists' protests and put Massachusetts under military rule.
6. **"Charm . . . obey":** a couplet taken from Alexander Pope's poem *Moral Essays*.
7. **deficient . . . probity:** lacking in goodness or integrity.
8. **"engaged . . . faction":** lines taken from Joseph Addison's play *Cato*. Cato (234–149 B.C.) was a Roman politician who fought for high moral standards in the Roman Senate.

Comprehension

1. **Recall** What does Phillis Wheatley praise the Reverend Occom for doing?
2. **Clarify** In Wheatley's opinion, what is the cause of slavery?
3. **Recall** Why does Abigail Adams put her country before personal happiness?
4. **Clarify** What is the situation in Massachusetts that Adams complains to her husband about?

Literary Analysis

5. **Compare and Contrast** In both letters, Wheatley and Adams reveal their powerlessness to change what they clearly see as wrong. How do they personally deal with this lack of **authority?** Discuss how they cope with the following situations:
   - slavery
   - lack of security due to of inaction
   - absolute power of men
6. **Analyze Diction** For each letter, look for examples of diction that reveal the writer's **tone.** Then compare and contrast the tone of each, explaining possible reasons for any differences you find.
7. **Analyze Primary Sources** What are some of the advantages and disadvantages of these personal letters as historical documents? For example, what insights do they provide that more formal documents, such as the Declaration of Independence, do not? How are the letters useful or limited in their historical value? How does the identity of the writer influence the content? Draw upon your chart to cite examples from the letters to prove your points.
8. **Evaluate Argument** Each woman makes an argument in her letter: Wheatley against slavery, and Adams against the "arbitrary power" of men. In your opinion, who presents the stronger case? Cite evidence to support your opinion.

Literary Criticism

9. **Historical Context** Personal letters, even ones such as Wheatley's that were later published in newspapers, offer a rare opportunity to hear women's voices from the past. What distinguishes Wheatley's and Adams's writing from the rhetoric of Patrick Henry, Thomas Jefferson, and Tom Paine? What do their letters reveal about how women were expected to behave in early America?

from The Autobiography

by Benjamin Franklin

NOTABLE QUOTE

"If you would not be forgotten
As soon as you are dead and rotten,
Either write things worth reading,
Or do things worth the writing."

FYI

Did you know that Benjamin Franklin . . .

- started the first public library and fire department in America?
- founded what became the University of Pennsylvania?
- invented bifocal eyeglasses?

AuthorOnline

For more on Benjamin Franklin, visit the **Literature Center** at **ClassZone.com.**



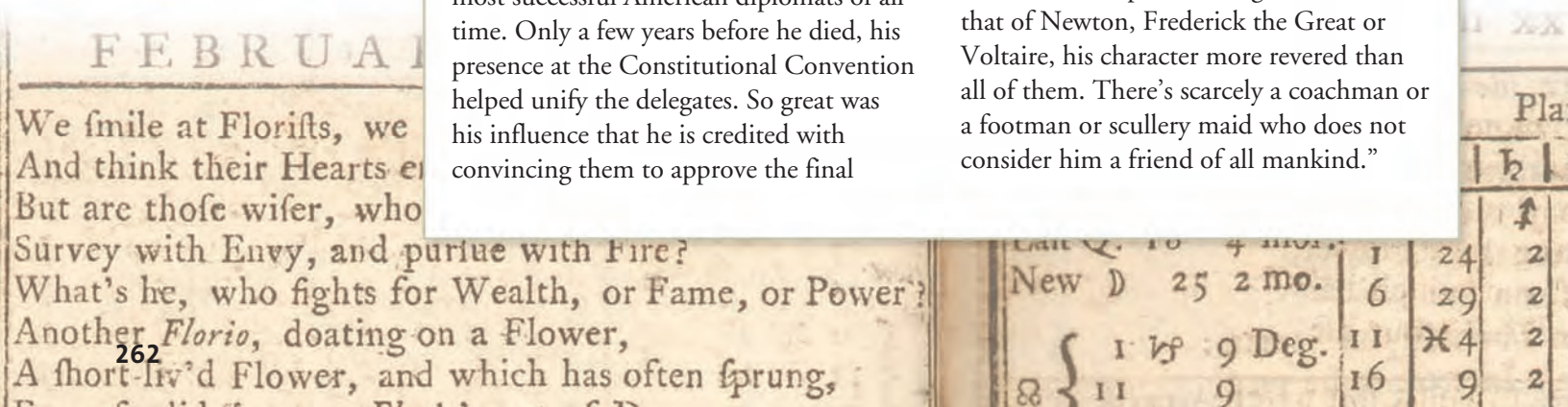
Benjamin Franklin

1706–1790

Printer, publisher, writer, scientist, inventor, businessman, philosopher, statesman—Benjamin Franklin's numerous roles only hint at the man's tremendous versatility and talent. As the oldest founding father, Franklin had already lived a full life when at the age of 70 he joined 40-year-old John Adams and 33-year-old Thomas Jefferson to draft the Declaration of Independence. Soon afterward, he loaned Congress a large sum of his own money and sailed on a leaky ship to France to arrange for more loans and a crucial alliance to fight the British. His masterly efforts abroad on behalf of the American cause earned him a reputation as one of the most successful American diplomats of all time. Only a few years before he died, his presence at the Constitutional Convention helped unify the delegates. So great was his influence that he is credited with convincing them to approve the final document by a vote of 39 to 3. A man of great integrity, intelligence, and charm, Ben Franklin embodied the best of the new nation and became its first celebrity.

Pulling Himself Up Born in Boston as the youngest of 15 children, Franklin did not want to follow in his father's footsteps to become a candle and soap maker. Instead, he joined his brother in the printing business as an apprentice. With only two years of formal education, Franklin taught himself to write by imitating the great essayists of his day. At the age of 16, he was contributing satirical pieces to his brother's newspaper. By his own account "too saucy and provoking" as a youth, he soon quarreled with his brother and struck out on his own for Philadelphia. Franklin did very well in Philadelphia, prospering in his own printing business, running the successful *Pennsylvania Gazette* newspaper, writing his popular *Poor Richard's Almanack* for 26 years, and being active in colonial politics.

Citizen of the World Franklin's writing—from humorous satires and wise sayings to serious political essays and scientific observations on electricity—as well as his diplomacy and charismatic personality made him an international celebrity. Although respected by the great minds of his age, he never lost his connection to the common people. In the words of John Adams: "His reputation is greater than that of Newton, Frederick the Great or Voltaire, his character more revered than all of them. There's scarcely a coachman or a footman or scullery maid who does not consider him a friend of all mankind."


FEBRUA
We ſmile at Floriſts, we
And think their Hearts e
But are thoſe wiſer, who
Survey with Envy, and purſue with Fire?
What's he, who fights for Wealth, or Fame, or Power?
Another *Florio*, doating on a Flower,
A ſhort-liv'd Flower, and which has often ſprung,
New ☽ 25 2 mo.
1 ♑ 9 Deg.

Page from *Poor Richard's Almanack*

LITERARY ANALYSIS: CHARACTERISTICS OF AUTOBIOGRAPHY

An **autobiography** is the story of a person's life, written by that person. As you read this excerpt from Franklin's autobiography, notice the following characteristics of autobiography:

- **First person:** The author of an autobiography usually writes from the first-person point of view.
- **Dual perspective:** Often the author of an autobiography writes as an older person looking back on him- or herself as a younger person, providing opportunities for reflection.
- **Significant moments:** Autobiographies may vary from straightforward chronological accounts to impressionistic narratives. In either case, especially important events and people in the author's life are highlighted.

READING SKILL: MAKE INFERENCES ABOUT THE AUTHOR

Making inferences means "reading between the lines"—making logical guesses based on evidence in the text to figure out what is not directly stated. As you read the *Autobiography,* make inferences about the values and motives that seem characteristic of Franklin's personality. Use a chart like the one shown to record details from the text about the 13 virtues he hopes to acquire and how he goes about doing so. What inferences can you make about him?

Details or Evidence from Text	Inference

Review: **Connect**

VOCABULARY IN CONTEXT

Franklin uses the following boldfaced words in describing his efforts to improve himself. Restate each phrase, using a different word or words for the boldfaced term.

1. **unremitting** storms that went on for weeks
2. **felicity** over her great good luck
3. a mansion as one symbol of **affluence**
4. dreamed up an **artifice** to avoid doing his job
5. **incorrigible** behavior that disgraced the family
6. a **trifling** problem, easily cleared up
7. would often **contrive** to secretly meet his friends
8. worked to **eradicate** smallpox around the world

Explore the Key Idea

Is PERFECTION *possible?*

KEY IDEA As a young man, Benjamin Franklin believed that human beings could actually achieve perfection in a given area. All you needed was a reasonable plan and a lot of self-discipline. Many people today also aim for perfection, although their quest may take a different path. Bookstores have whole sections devoted to **self-improvement** in a variety of areas, including diet, exercise, careers, and dating.

QUICKWRITE Do you think perfection is possible or at least worth striving for? If you think so, outline a self-improvement plan that shows how you might achieve your goal. If you don't think perfection is possible, write a paragraph in which you explain why you think it is unattainable.



The Autobiography

Benjamin Franklin

BACKGROUND Franklin was a prolific writer, producing volumes of essays, travel journals, newspaper articles, satires, speeches, almanacs, letters, and even ballads. But his great masterpiece was his *Autobiography,* which is still very popular today. The following excerpt details Franklin's plan to achieve moral perfection. He was about 20 years old when he first conceived the idea on one of his long, trans-Atlantic voyages. The plan reveals his faith in reason, order, and human perfectibility, which was typical of 18th-century thought.

It was about this time I conceived the bold and arduous project of arriving at moral perfection. I wished to live without committing any fault at any time; I would conquer all that either natural inclination, custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employed in guarding against one fault, I was often surprised by another; habit took the advantage of inattention; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative conviction that it was our interest to be completely virtuous, was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct. For this purpose I therefore contrived the following method. A

In the various enumerations of the moral virtues I had met with in my reading, I found the catalogue more or less numerous, as different writers included more or

ANALYZE VISUALS
What do the details of this famous painting suggest about Franklin?

A AUTOBIOGRAPHY
What characteristics of autobiography do you find in the first paragraph of this selection?

Benjamin Franklin (1767), David Martin. Oil on canvas.
© White House Historical Association, Washington, D.C.



FPO

fewer ideas under the same name. Temperance, for example, was by some confined to eating and drinking, while by others it was extended to mean the moderating every other pleasure, appetite, inclination, or passion, bodily or mental, even to our avarice and ambition. I proposed to myself, for the sake of clearness, to use rather more names, with fewer ideas annexed to each, than a few names with more ideas; and I included under thirteen names of virtues all that at that time occurred to me as necessary or desirable, and annexed to each a short precept, which fully expressed the extent I gave to its meaning.

These names of virtues, with their precepts were:

1. **Temperance.** Eat not to dullness; drink not to elevation.
2. **Silence.** Speak not but what may benefit others or yourself; avoid **trifling** conversation.
3. **Order.** Let all your things have their places; let each part of your business have its time.
4. **Resolution.** Resolve to perform what you ought; perform without fail what you resolve.
5. **Frugality.** Make no expense but to do good to others or yourself; *i.e.,* waste nothing.
6. **Industry.** Lose no time; be always employed in something useful; cut off all unnecessary actions.
7. **Sincerity.** Use no hurtful deceit; think innocently and justly; and, if you speak, speak accordingly.
8. **Justice.** Wrong none by doing injuries, or omitting the benefits that are your duty.
9. **Moderation.** Avoid extremes; forbear resenting injuries so much as you think they deserve.
10. **Cleanliness.** Tolerate no uncleanliness in body, clothes, or habitation.
11. **Tranquillity.** Be not disturbed at trifles, or at accidents common or unavoidable.
12. **Chastity.** Rarely use venery but for health or offspring, never to dulness, weakness, or the injury of your own or another's peace or reputation.
13. **Humility.** Imitate Jesus and Socrates.[1] B

trifling (trī′flĭng) *adj.* frivolous; inconsequential
trifle *v.*

B MAKE INFERENCES
Based on Franklin's list of virtues, what inference can you make about his view of his own moral character? Explain.

My intention being to acquire the *habitude* of all these virtues, I judged it would be well not to distract my attention by attempting the whole at once, but to fix it on one of them at a time; and, when I should be master of that, then to proceed to another, and so on, till I should have gone through the thirteen; and, as the previous acquisition of some might facilitate the acquisition of certain others, I arranged them with that view, as they stand above. Temperance first, as it tends to

1. **Socrates** (sŏk′rə-tēz′): Greek philosopher (470?–399 B.C.) who believed that true knowledge comes through dialogue and systematic questioning of ideas; he was executed for his beliefs.

procure that coolness and clearness of head, which is so necessary where constant vigilance was to be kept up, and guard maintained against the **unremitting** attraction of ancient habits, and the force of perpetual temptations. This being acquired and established, Silence would be more easy; and my desire being to gain knowledge at the same time that I improved in virtue, and considering that in conversation it was obtained rather by the use of the ears than of the tongue, and therefore wishing to break a habit I was getting into of prattling, punning, and joking, which only made me acceptable to trifling company, I gave *Silence* the second place. This and the next, *Order,* I expected would allow me more time for attending to my project and my studies. *Resolution,* once become habitual, would keep me firm in my endeavors to obtain all the subsequent virtues; *Frugality* and Industry freeing me from my remaining debt, and producing **affluence** and independence, would make more easy the practice of Sincerity and Justice, etc., etc. Conceiving then, that, agreeably to the advice of Pythagoras in his Golden Verses,[2] daily examination would be necessary, I **contrived** the following method for conducting that examination. C

unremitting (ŭn′rĭ-mĭt′ĭng) *adj.* constant; never stopping

affluence (ăf′lo͞o-əns) *n.* wealth

contrive (kən-trīv′) *v.* to plan skillfully; to design

C MAKE INFERENCES
What can you infer from lines 25–46 about Franklin's approach to problems?

I made a little book, in which I allotted a page for each of the virtues. I ruled each page with red ink, so as to have seven columns, one for each day of the week, marking each column with a letter for the day. I crossed these columns with thirteen red lines, marking the beginning of each line with the first letter of one of the virtues, on which line, and in its proper column, I might mark, by a little black spot, every fault I found upon examination to have been committed respecting that virtue upon that day.

Form of the pages.

TEMPERANCE							
eat not to dullness; drink not to elevation.							
	S.	M.	T.	W.	T.	F.	S.
T.							
S.	•	•		•		•	
O.	••	•	•		•	•	•
R.			•			•	
F.		•			•		
I.			•	•			
S.							
J.							
M.							
C.							
T.							
C.							
H.							

I determined to give a week's strict attention to each of the virtues successively. Thus, in the first week, my great guard was to avoid every[3] the least offense against *Temperance,* leaving the other virtues to their ordinary chance, only marking every evening the faults of the day. Thus, if in the first week I could keep my first line, marked T, clear of spots, I supposed the habit of that virtue so much strengthened, and its opposite weakened, that I might venture extending my attention to include the next, and for the following week keep both lines clear of spots. Proceeding

2. **Pythagoras** (pĭ-thăg′ər-əs)**. . . Golden Verses:** Pythagoras was a Greek philosopher and mathematician (580?–500? B.C.).
3. **every:** even.

thus to the last, I could go through a course complete in thirteen weeks, and four courses in a year. And like him who, having a garden to weed, does not attempt to **eradicate** all the bad herbs at once, which would exceed his reach and his strength, but works on one of the beds at a time, and, having accomplished the first, proceeds to a second, so I should have, I hoped, the encouraging pleasure of seeing on my pages the progress I made in virtue, by clearing successively my lines of their spots, till in the end, by a number of courses, I should be happy in viewing a clean book, after thirteen weeks' daily examination. . . . D

eradicate (ĭ-răd′ĭ-kāt′) *v.* to destroy completely

D AUTOBIOGRAPHY
In what way do lines 47–80 provide an example of Franklin's **dual perspective?**

The precept of *Order* requiring that *every part of my business should have its allotted time,* one page in my little book contained the following scheme of employment for the twenty-four hours of a natural day.

The Morning. *Question.* What good shall I do this day?	5 6 7	Rise, wash, and address *Powerful Goodness!* Contrive day's business, and take the resolution of the day; prosecute the present study, and breakfast.
	8 9 10 11	Work.
Noon.	12 1	Read, or overlook my accounts, and dine.
	2 3 4 5	Work.
Evening. *Question.* What good have I done today?	6 7 8 9	Put things in their places. Supper. Music or diversion, or conversation. Conversation. Examination of the day.
Night.	10 11 12 1 2 3 4	Sleep.

I entered upon the execution of this plan for self-examination, and continued it with occasional intermissions for some time. I was surprised to find myself so much fuller of faults than I had imagined; but I had the satisfaction of seeing them diminish. To avoid the trouble of renewing now and then my little book, which, by scraping out the marks on the paper of old faults to make room for new ones in a new course, became full of holes, I transferred my tables and precepts to the ivory leaves of a memorandum book, on which the lines were drawn with red ink, that made a durable stain, and on those lines I marked my faults with a black-lead pencil, which marks I could easily wipe out with a wet sponge. After a while I went through one course only in a year, and afterward only one in several years, till at length I omitted them entirely, being employed in voyages and business abroad, with a multiplicity of affairs that interfered; but I always carried my little book with me. E

My scheme of *Order* gave me the most trouble; and I found that, though it might be practicable where a man's business was such as to leave him the disposition of his time, that of a journeyman printer, for instance, it was not possible to be exactly observed by a master, who must mix with the world, and often receive people of business at their own hours. *Order,* too, with regard to places for things, papers, etc., I found extremely difficult to acquire. I had not been early accustomed to it, and, having an exceeding good memory, I was not so sensible of the inconvenience attending want of method. This article, therefore, cost me so much painful attention, and my faults in it vexed me so much, and I made so little progress in amendment, and had such frequent relapses, that I was almost ready to give up the attempt, and content myself with a faulty character in that respect, like the man who, in buying an ax of a smith, my neighbor, desired to have the whole of its surface as bright as the edge. The smith consented to grind it bright for him if he would turn the wheel; he turned, while the smith pressed the broad face of the ax hard and heavily on the stone, which made the turning of it very fatiguing. The man came every now and then from the wheel to see how the work went on, and at length would take his ax as it was, without farther grinding. "No," said the smith, "turn on, turn on; we shall have it bright by-and-by; as yet, it is only speckled." "Yes," says the man, *"but I think I like a speckled ax best."* And I believe this may have been the case with many, who, having, for want of some such means as I employed, found the difficulty of obtaining good and breaking bad habits in other points of vice and virtue, have given up the struggle, and concluded that *"a speckled ax was best;"* for something, that pretended to be reason, was every now and then suggesting to me that such extreme nicety as I exacted of myself might be a kind of foppery in morals,[4] which, if it were known, would make me ridiculous; that a perfect character might be attended with the inconvenience of being envied and hated; and that a benevolent man should allow a few faults in himself, to keep his friends in countenance. F

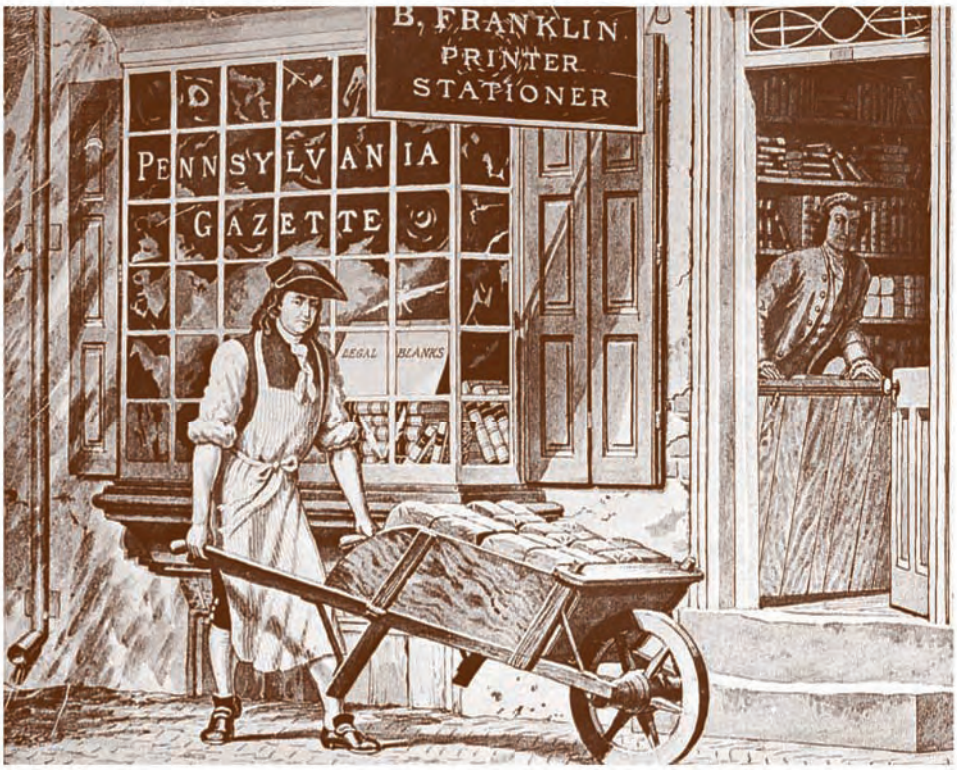
In truth, I found myself **incorrigible** with respect to Order; and now I am grown old, and my memory bad, I feel very sensibly the want of it. But, on the whole, though I never arrived at the perfection I had been so ambitious of

E MAKE INFERENCES
Reread lines 84–95. What can you infer about Franklin's persistence in pursuing his goals?

F CONNECT
What insight does Franklin come to about his quest for perfection? Consider what you have learned in your own life about perfection. Does his insight seem reasonable?

incorrigible
(ĭn-kôr′ĭ-jə-bəl) *adj.* incapable of being reformed or corrected

4. **foppery in morals:** excessive regard for and concern about one's moral appearance.



obtaining, but fell short of it, yet I was, by the endeavor, a better and a happier man than I otherwise should have been if I had not attempted it; as those who aim at perfect writing by imitating the engraved copies, though they never reach the wished-for excellence of those copies, their hand is mended by the endeavor, and is tolerable while it continues fair and legible. G

It may well be my posterity should be informed that to this little **artifice,** with the blessing of God, their ancestor owed the constant **felicity** of his life, down to his 79th year, in which this is written. What reverses may attend the reminder is in the hand of Providence; but, if they arrive, the reflection on past happiness enjoyed ought to help his bearing them with more resignation. To Temperance he ascribes his long-continued health, and what is still left to him of a good constitution; to Industry and Frugality, the early easiness of his circumstances and acquisition of his fortune, with all that knowledge that enabled him to be a useful citizen, and obtained for him some degree of reputation among the learned; to Sincerity and Justice, the confidence of his country, and the honorable employs it conferred upon him; and to the joint influence of the whole mass of the virtues, even in the the imperfect state he was able to acquire them, all that evenness of temper, and that cheerfulness in conversation, which makes his company still sought for, and agreeable even to his younger acquaintance. I hope, therefore, that some of my descendants may follow the example and reap the benefit.

G AUTOBIOGRAPHY
What **significant moment** or insight is described in this paragraph?

artifice (är′tə-fĭs) *n.* a clever means to an end

felicity (fĭ-lĭs′ĭ-tē) *n.* great happiness

from Poor Richard's Almanack

Benjamin Franklin



He that cannot obey cannot command.

Don't count your chickens before they are hatched.

A mob's a monster; heads enough but no brains.

Well done is better than well said.

Lost time is never found again.

Early to bed, early to rise, makes a man healthy, wealthy and wise.

If you would know the worth of money, go and try to borrow some.

A friend in need is a friend indeed.

Fish and visitors smell in three days.

Love your neighbor; yet don't pull down your hedge.

God helps them that help themselves.

If you would keep your secret from an enemy, tell it not to a friend.

Be slow in choosing a friend, slower in changing.

Don't throw stones at your neighbors', if your own windows are glass.

Eat to live and not live to eat.

Love your enemies, for they tell you your faults.

Better slip with foot than tongue.

Three may keep a secret, if two of them are dead.

Never leave that till tomorrow, which you can do today.

A penny saved is a penny earned.

A rolling stone gathers no moss.

Make hay while the sun shines.

Beware of little expenses; a small leak will sink a great ship.

He that goes a borrowing goes a sorrowing.

Honesty is the best policy.

Little strokes fell big oaks.

He that lies down with dogs shall rise up with fleas.

Comprehension

1. **Recall** Name seven of Franklin's virtues.
2. **Recall** Who are Franklin's models for the virtue of humility?
3. **Clarify** Why does Franklin list the virtues in the order he does?
4. **Summarize** What is Franklin's method for acquiring the 13 virtues?

Literary Analysis

5. **Make Inferences About the Author** Look at the details and inferences you recorded in your chart. Now assign each of Franklin's 13 virtues to one of the following categories. What can you infer about Franklin's beliefs and values in general from his list of virtues?
   - healthful living • succeeding in the world • getting along with others
6. **Analyze Autobiography** Like most autobiographies, Franklin's has a dual perspective in which he is both main character and narrator. Go back through the excerpt to find characterizations of Franklin as a young man and as an older man looking back on his life. Record your answers in two charts as shown. What differences do you find?

Young Franklin	
Character Trait	Evidence in Text
1. Ambitious	1. "I conceived the bold and arduous project of arriving at moral perfection." (lines 1–2)
2.	

Old Franklin	
Character Trait	Evidence in Text
1. Honest	1. "In truth, I found myself incorrigible with respect to Order, and now I am grown old, . . . I feel very sensibly the want of it." (lines 124–125)
2.	

7. **Interpret Analogy** Reread lines 105–115. How does the analogy about the man buying an ax help explain Franklin's problems with order? How is Franklin like or different from the man with the ax?
8. **Evaluate Conclusions** Franklin ultimately fails to achieve moral perfection. What conclusions does he draw about his original plan? In terms of **self-improvement,** is it better to aim high and fall short or to set a lower goal?

Literary Criticism

9. **Critical Interpretations** Throughout history, Franklin has had his detractors as well as his admirers. Some consider him self-righteous and materialistic; others have ridiculed his plan for moral perfection as too regimented and superficial. Do you find any evidence for these charges in the excerpt? Explain.

Vocabulary in Context

WORD LIST

affluence
artifice
contrive
eradicate
felicity
incorrigible
trifling
unremitting

VOCABULARY PRACTICE

Show your understanding of the vocabulary words by answering these questions.

1. Which would cause **felicity,** doing well on a test or having trouble sleeping?
2. If someone created an **artifice,** would that person be shrewd or naïve?
3. If you want to **eradicate** the weeds in your yard, should you use a plant book or a garden tool?
4. To **contrive,** would you act impulsively or by plan?
5. Who is more likely **incorrigible,** a person with five parking tickets or one with five burglary convictions?
6. Is a **trifling** problem one you should ignore or act on immediately?
7. If you wanted to hide your **affluence,** would you probably drive an inexpensive car or take a trip around the world?
8. Is a person with **unremitting** joy constantly happy or never happy?

VOCABULARY IN WRITING

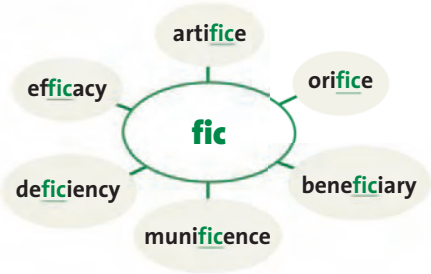
Choose a virtue from Franklin's list on page 266 that you have trouble with in your own life. Using at least two vocabulary words, write a brief plan explaining steps you could take to improve in this area. Here is a sample beginning.

EXAMPLE SENTENCE

Like Franklin, I need to ***contrive*** *a plan to become more frugal.*

VOCABULARY STRATEGY: THE LATIN ROOT *fic*

You are probably familiar with the Latin root *fac,* which means "make" or "do." Another common spelling of this root is *fic,* as in the vocabulary word *artifice.* Identifying a word's roots, as well as looking at context and at the other parts of the word, can often help you to figure out the word's meaning.



PRACTICE Choose the word from the word web that best completes each sentence. Use context clues to help you or consult a dictionary.

1. Who is the _____ on Grandma's life insurance policy?
2. A _____ in vitamin D can lead to rickets, a disease of the bones.
3. One_____ in the pipe was blocked, causing water to back up into it.
4. Due to the ____ of the Kelly family, the town has the money to build a new pool.
5. The speaker described the _____ of acupuncture as a treatment for several ailments.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

MAGAZINE ARTICLE Benjamin Franklin's drive for self-improvement may seem a little excessive, but it remains a great American ideal. This article looks at the continuing American urge to change oneself for the better.

50 Ways to Fix Your Life

by Carolyn Kleiner Butler

Americans have long been captivated by the notion of self-improvement—none more so than Benjamin Franklin. An accomplished printer, author, postmaster, scientist, inventor, and diplomat who taught himself to speak five languages, this Founding Father never stopped striving to change for the better. At the tender age of 79, he "conceiv'd the bold and arduous project of arriving at moral perfection."

Today, self-help is not just a way of life—it's practically a national obsession. There are 7,500 books on the topic on amazon.com alone, covering just about every imaginable bad habit or dilemma.

Such offerings "appeal to the deeply felt American idea of 'before and after,'" says Robert Thompson, professor of media and popular culture at Syracuse University in New York, who points out the underlying similarities between Franklin and, say, Dr. Phil. "If you were born a peasant in a medieval village, you knew who you were and it was very hard to change that, but here there is fluidity of class, and entire industries pop up that reflect the ultimate optimism that really anybody can be a 'swan' and completely turn [his or her] life around."

Time to change. The hard truth is that lasting change doesn't usually happen in a single TV season. In reality, of the 40 to 45 percent of people who will make New Year's resolutions come January, fewer than half will succeed within six months, according to John Norcross, professor of psychology at the University of Scranton in Pennsylvania and coauthor of *Changing for Good.* But the fact is that when someone makes a serious commitment to transform his or her life, it is possible.

How can you cross that far-off finish line? First and foremost, you really have to be ready to do it and understand that the pros outweigh the cons. Also, research shows that keeping track of your development in a visible way—charting your weight loss, for one, or graphing your heart rate and stamina—is associated with sustainable lifestyle change, as is social support, whether in the form of friends, online discussion groups, or reliable, proven, self-help books.

Lastly, and most important, don't give up if you tumble off the wagon now and then. Triumphant changers often see a setback as a reason to recommit to their goal, and they get back on the horse immediately.

In the end, simply making a concerted effort to improve your lifestyle can have lasting benefits, no matter what the final result. Indeed, Franklin recounts, "On the whole, tho' I never arrived at . . . perfection . . . I was, by the endeavour, a better and happier man than I otherwise should have been if I had not attempted it."

Revolutionary Ideas

For colonists living in the 1770s, there was one topic around which most conversation and writing revolved: the Revolution. The writing of this period was political, and it was persuasive. It had a life-and-death purpose: to win over the hearts and minds of American colonists—and the rest of the world—to the belief that rebellion was necessary.

Writing to Persuade

Reflect briefly on each of the pieces you have just read, and select one or two you find particularly persuasive. Then, imagine you are a colonist of the time and write a letter to your local paper in which you voice your support for the ideas of the writer or writers chosen. Be sure to cite specific phrases or lines that you find convincing. Add your own thoughts and opinions to try to further persuade readers to support the rebellion.

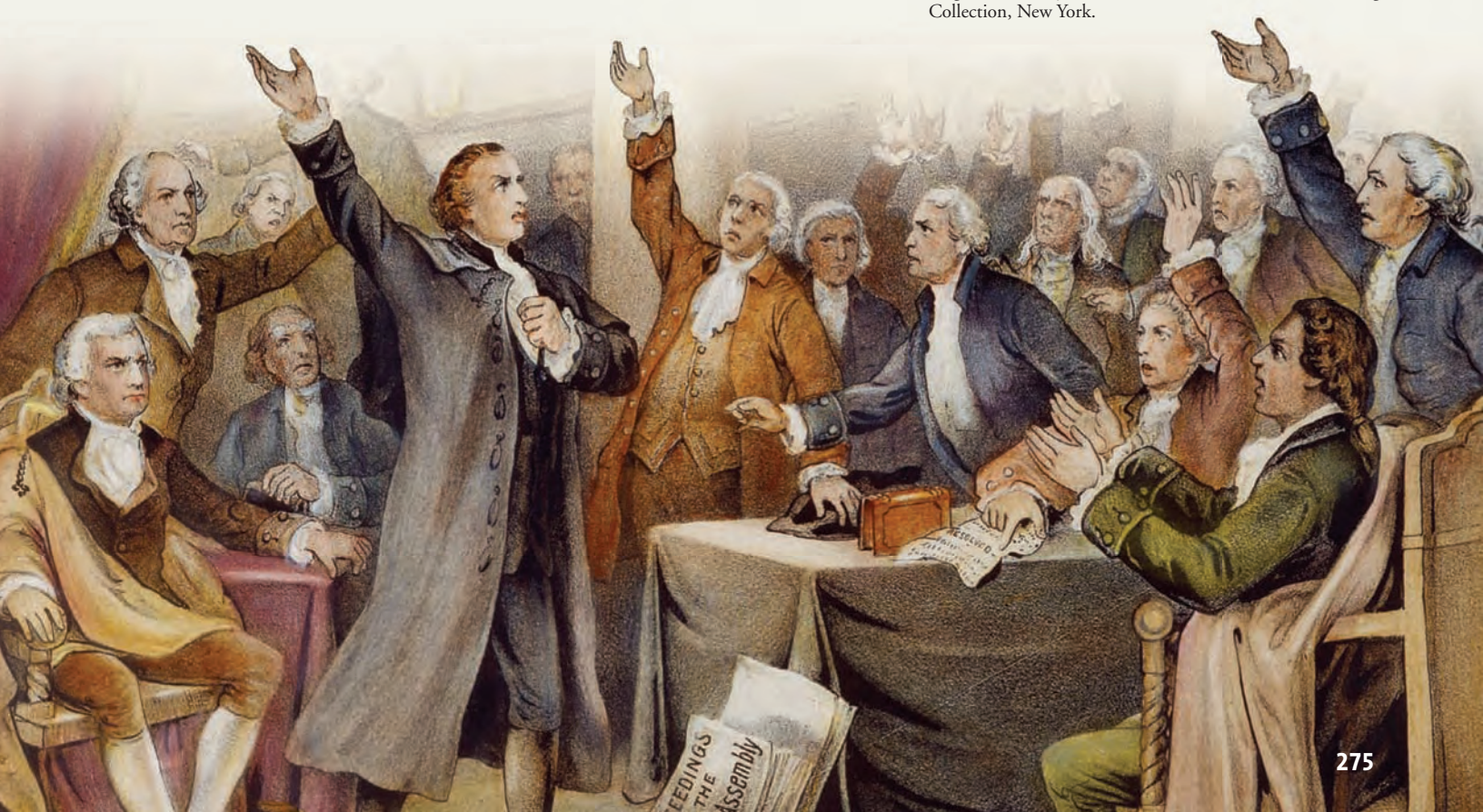
Consider

- thought-provoking or incendiary sentences or passages
- your opinions on the issues discussed in the selections
- how to express your viewpoint clearly and convincingly

Extension

SPEAKING & LISTENING Imagine yourself on the village green, part of an impassioned gathering of colonists arguing both sides of independence from England. Recast your letter as a **speech** and deliver it to your friends, neighbors, and political opponents.

Give Me Liberty or Give Me Death. Patrick Henry delivering his great speech on the *Rights of the Colonies* before the Virginia Assembly, Richmond, March 23, 1775. The Granger Collection, New York.



Writing Workshop

Persuasive Essay

Here's an opportunity to think about what you believe in—and to persuade readers to agree with you and take action. Follow the **Writer's Road Map** to get started on a persuasive essay that will help you make your own mark on the world.

WRITER'S ROAD MAP

Persuasive Essay

WRITING PROMPT 1

Writing for the Real World Sometimes an issue affects you so strongly that you want to convince others to act in a certain way. Write a persuasive essay on an issue that is important to you.

Issues to Consider

- a local political issue, such as a curfew
- issues involving the environment or social justice
- freedoms and responsibilities of the media

WRITING PROMPT 2

Writing from Literature Choose an issue from Unit 1 that you feel strongly about. Write a persuasive essay that explains the issue and mentions the literary work in which you found it.

Literature to Consider

- Patrick Henry's speech to the Virginia Convention (What is liberty worth?)
- Benjamin Franklin's proverbs (Is honesty always the best policy?)
- *The Way to Rainy Mountain* (How can oppression be stopped?)
- The Declaration of Independence (When is it right to rebel?)

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**



KEY TRAITS

1. ***IDEAS***
   - Clearly identifies the **issue**
   - Presents a **thesis statement** that makes a clear, logical, and forceful **claim**
   - Uses relevant and convincing **evidence** to **support** the position
   - Anticipates and answers **opposing arguments** and counterclaims
2. ***ORGANIZATION***
   - **Introduces** the issue in an attention-getting way
   - Connects ideas with **transitional words and phrases**
   - **Concludes** with a summary or a call to action
3. ***VOICE***
   - Captures an appropriate **tone** for the subject matter
4. ***WORD CHOICE***
   - Addresses the **audience** directly, using appropriate language
   - Uses **persuasive techniques** effectively
5. ***SENTENCE FLUENCY***
   - Employs **rhetorical devices** such as parallelism and repetition
   - Varies **sentence types and lengths**
6. ***CONVENTIONS***
   - Employs **correct grammar and usage**

Part 1: Analyze a Student Model

Online INTERACTIVE MODEL CLASSZONE.COM

Bruce Lomibao
Plainview High School

Cell Phone Use in Cars: Hang Up—Don't Bang Up!

Picture this: a man gets into a car, puts on a blindfold, starts the engine, puts his foot on the gas, and takes his hands off the wheel. That would never happen, you say? Maybe not, but something just as dangerous is happening all around you every day. Every time a motorist carries on a cellular-phone conversation, that person is endangering not only his or her own life but also the lives of everyone else walking, bicycling, or driving nearby. Using cell phones while driving must be banned—now.

A new study by the Cellular Telecommunications & Internet Association found that more than 200 million Americans use cellular telephones. People talk on the phone while watching a ballgame, walking the dog, washing the dishes, or driving to work. Although talking on a cell phone distracts people from what they are doing in each of these cases, this distraction can have serious—even fatal—consequences for drivers. I have just learned to drive myself, so I know how complicated it is and how much concentration it takes. "It's absolutely clear from the research literature that talking on a cell phone while driving does elevate the risk of a crash," said Dr. Donald Reinfurt of the University of North Carolina's Highway Safety Research Center. "Using cell phones slows reaction times and degrades drivers' tracking abilities."

Do these slowed reflexes cause accidents? According to a study that Dr. Reinfurt conducted, about one of every 600 driving accidents involved the use of a cell phone. However, he believes that "cell phones are involved in many more crashes" because most drivers won't admit to police officers that they were on the phone at the time of the crash. According to a study of drivers in Canada, "the risk of a collision when using a cellular telephone was four times higher than the risk when a cellular telephone was not being used."

KEY TRAITS IN ACTION

Memorable title identifies the **issue.** The parallelism and repetition of "Hang Up—Don't Bang Up!" is an effective **rhetorical device.**

Introduces the issue with a startling idea.

Strong words (*every time, endangering, must*) help to establish a serious **tone.** **Thesis statement** forcefully states a specific **claim.**

Relevant and convincing **evidence,** including an expert opinion and a statistic, add **support.**

Despite these frightening statistics, some people may say their time is so valuable that they absolutely need to talk while driving. What they fail to consider is how much time they'd lose if they were injured—or worse—in a car accident. Others might argue that if lawmakers ban talking on a cell phone while driving, they will also have to ban other distractions such as eating, listening to music, and talking to passengers in the car. However, the Insurance Information Institute reports that "there is increasing evidence that the dangers associated with cell-phone use outweigh those of other distractions." One reason may be that talking on a cell phone takes the driver's hands, mind, and even eyes away from the car and the road for extended periods. What about hands-free phones, then? In 2004, the National Highway Traffic Safety Administration found that drivers using hands-free sets had to redial their calls more than twice as often as those using handheld phones. They also braked more slowly and were less aware of other drivers, pedestrians, and roadside landmarks.

Obviously, many people are already aware of this problem. But what are governments doing about it? Nearly 50 countries from Australia to Zimbabwe have banned or restricted the use of cell phones while driving. In the United States, three states and the District of Columbia have forbidden motorists from driving while talking on the telephone, and four states have declared that only mature drivers may do so. More than two-thirds of the states and the federal government are considering legislation related to cell phones and driving.

You could be the next victim of a driver distracted by a cell-phone conversation. So before that happens, remember: "Hang up—don't bang up!" Send letters or e-mails to your local, state, and federal legislators urging them to ban the use of these devices in cars. Do it today.

Transitional word (*Despite*) tells the reader that the writer is about to discuss and rebut **opposing arguments** and counterclaims.

Varied **sentence types and lengths** throughout the essay give the message maximum impact.

Strong **conclusion** addresses the **audience** directly. The appeal to fear (*You could be the next victim*) is a dramatic **persuasive technique.** The last two sentences are a call to action.

Part 2: Apply the Writing Process

PREWRITING

What Should I Do?

1. Make sure you understand the prompt.
Reread the prompt you chose on page 282. Underline the type of writing you will do and circle the purpose of that writing. Look for information about your audience. If that information is not given, you can assume that your teacher and your classmates are your audience.

What Does It Look Like?

WRITING PROMPT Sometimes an issue affects you so strongly that you want to convince others to act in a certain way. Write a persuasive essay to convince your readers to agree with your point of view.

I should write about something that really matters to me. But what?

2. Think of issues that you truly care about.
Use a graphic organizer to help you examine your opinion—and opposing viewpoints—about issues that concern you. Put an asterisk by the issue you want to write about.

TIP Be sure that there are two ways to look at your issue. There's no need to persuade people if everyone already agrees.

Issue	My View	Opposing Views
lower voting age to 16	many teens work, pay taxes	16-year-olds not mature enough
use of cell phones while driving*	extremely dangerous	necessary in this busy world
freedom of speech on the Internet	a right we should protect	should be limited—some ideas too dangerous

3. Write a working thesis statement.
Focus on your **claim**—the main idea that you want to persuade readers about. Then express that idea clearly in a sentence or two. You can modify your statement as you gather evidence and start drafting.

It would be a good idea to consider banning the use of cell phones while driving. If we don't, who knows how many innocent people will be injured or killed?

4. Collect support for your claim.
Search the Internet and talk to experts to find facts, statistics, and other details that strengthen and clarify your ideas.

See pages 1270–1273: Choosing the Right Research Tools

- *My own experience: Driving takes focus and concentration.*
- *University study: Using cell phones slows drivers' reaction times.*
- *Canadian study: Using a cell phone makes crash risk four times higher!*

DRAFTING

What Should I Do?

1. Put your ideas in a sensible order.
First, introduce the issue. Next, present your thesis statement. As you plan the rest of your essay, be sure to think of opposing arguments. Make sure that you think of at least one answer, or counterclaim, for every opposing argument. To be certain that you include all the points you want to make, you may want to create an outline before you start writing.

What Does It Look Like?

I. Introduction
II. Evidence that the problem is widespread
  A. Many people use cell phones. (How many?)
  B. Driving takes concentration. I know from experience.
III. Evidence that cell phone users cause accidents
  A. Cite statistic from university study.
  B. Cite statistic from Canadian study.
IV. Opposing arguments (and counterclaims)
  A. Time is valuable. (lose time in an accident)
  B. Other distractions (phones even more distracting)
  C. Hands-free phones (users brake slowly)
V. Legislation passed or pending
  A. In other countries
  B. Within the United States
VI. Conclusion

2. Support your statements with reasons and evidence.
Include logical reasons for your point of view. Quote experts and share facts and statistics that make your position convincing. Explain how each piece of evidence backs up your claim.

This distraction can have serious—even fatal—consequences. — Main idea

"It's absolutely clear from the research literature that talking on a cell phone while driving does elevate the risk of a crash," said Dr. Donald Reinfurt of the University of North Carolina's Highway Safety Research Center. — Support: expert opinion

3. Use persuasive techniques.
Depending on your topic and your audience, you might appeal to readers' ethics or to their emotions. However, no one likes to feel bullied. Choose words that are strong but not overbearing.

See page 245: Persuasive Techniques

Every time a motorist carries on a cellular-phone conversation, that person is ~~dooming everyone who comes near~~ endangering not only his or her own life but also the lives of everyone else walking, bicycling, or driving nearby.

REVISING AND EDITING

What Should I Do?	What Does It Look Like?
1. Energize your language. • Read your draft aloud. [Bracket] words that sound vague or hesitant: *a good idea, fairly important, maybe, kind of,* and *possibly.* • Replace these words with ones that appropriately express your strong feelings: imperatives such as *should* and *must,* adjectives such as *crucial,* and adverbs such as *immediately.*	~~It would be [a good idea] to [consider] banning the use of cell phones while driving.~~ Using cell phones while driving must be banned—now.
2. Prop up any weak arguments. • Reread your essay, underlining statements that have few or no supporting details or explanations. • Think of clear, convincing reasons to strengthen your position. Add facts, statistics, or other evidence.	Others might argue that if lawmakers ban talking on a cell phone while driving, they will also have to ban other distractions such as eating, listening to music, and talking to passengers in the car. ~~How ridiculous can you get?~~ However, the Insurance Information Institute reports that "there is increasing evidence that the dangers associated with cell-phone use outweigh those of other distractions."
3. Watch for mistakes in logic. • Ask a peer reader to circle any illogical statements in your essay. For example, have him or her look for words such as *all, every, no one,* and *never,* which often signal overgeneralizations. • Instead, make accurate statements. **See page 288:** Errors in Reasoning	Nearly 50 countries from Australia to Zimbabwe have ~~Every country outside of the United States has~~ banned or restricted the use of cell phones while driving.
4. Conclude concisely. • Have a peer reader review your concluding paragraph. Does it sum up the issue? Does it spell out what you want him or her to do? • Add information that summarizes the issue or makes a clear call for specific action. **See page 288:** Ask a Peer Reader	You could be the next victim of a driver distracted by a cell-phone conversation. So before that happens, remember: "Hang up—don't bang up!" Send letters or e-mails to your local, state, and federal legislators urging them to ban the use of these devices in cars. Do it today.

Preparing to Publish

Persuasive Essay

Apply the Rubric

A strong persuasive essay . . .

- ☑ has a compelling introduction
- ☑ identifies the issue and the writer's claim in a strong thesis statement
- ☑ persuasively supports the claim with reasons, facts, or statistics
- ☑ presents and answers opposing arguments
- ☑ connects ideas clearly with transitional words and phrases
- ☑ varies sentence types and lengths
- ☑ is targeted to a specific audience and addresses that audience directly
- ☑ maintains an appropriate tone
- ☑ concludes with a summary or a call to action

Ask a Peer Reader

- Did my essay change your position on the issue? Why or why not?
- How could I strengthen the reasons and support in my essay?
- How could I improve my conclusion?



Errors in Reasoning

Circular reasoning: supporting an idea by simply restating it ("Cell phones are distracting because they divert drivers' attention.")

Overgeneralization: making a statement that is too broad or general to be proved ("Everyone has a cell phone nowadays.")

Either/or fallacy: ignoring possible alternate outcomes of an action ("Either you stop phoning while driving, or you'll have an accident.")

False cause: assuming that an event that follows another was the result of the first event ("Countries that have banned phone use in cars have experienced economic growth.")

See page R22: Identifying Faulty Reasoning

Check Your Grammar

Use parallel structure to express similar ideas.

Picture this: a man gets into a car, puts on a blindfold, starts the engine, ~~putting~~ puts his foot on the gas, and ~~are~~ takes his hands off the wheel.

See page R68: Parallel Structure

Writing Online

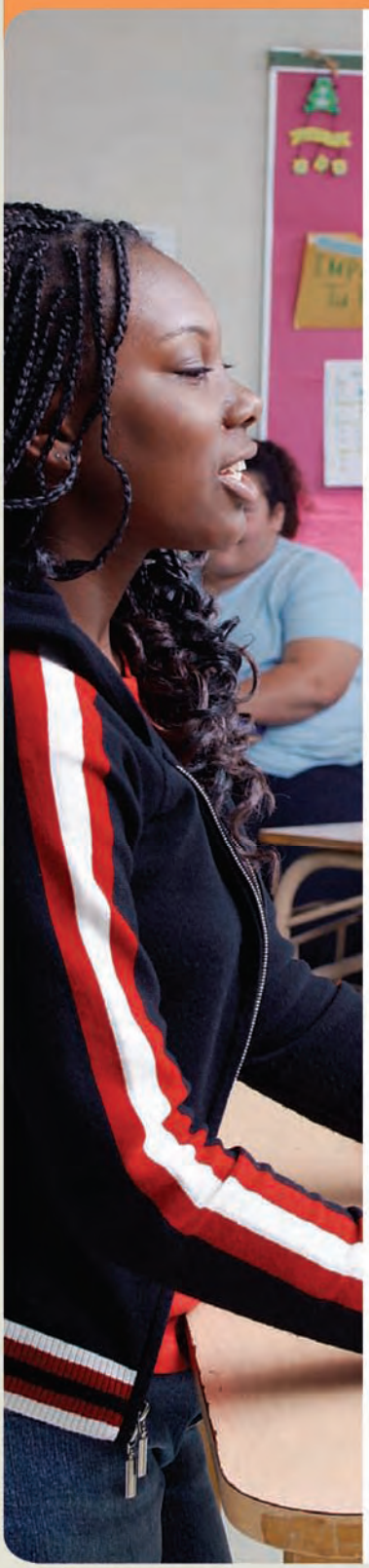
PUBLISHING OPTIONS

For publishing options, visit the **Writing Center** at **ClassZone.com.**

ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the **Assessment Center** at **ClassZone.com.**

SPEAKING AND LISTENING



Presenting a Persuasive Speech

You've spent time and effort crafting an outstanding persuasive essay. Now put your words into action by presenting a speech on the same topic.

Planning the Speech

1. **Remember your purpose and audience.** Review the reason you wrote your essay, and think about the readers you were originally addressing. Then consider what the audience for your speech might know about the issue. Will you speak to the audience as an authority or as a peer? If necessary, collect additional background information or consider eliminating specific points.
2. **Turn your essay into a script.** Mark up a copy of your essay indicating where to insert or delete information. Highlight statements you want to stress and indicate how you want to stress them—for example, by slowing down, raising your voice, or including gestures. Also think of helpful visuals to include, such as posters or video clips. Mark your script to indicate when you want to show them.
3. **Fine-tune your speech.** Practice in front of a mirror and with friends and family. Smoothly integrate the visuals with the speech. Ask for feedback and suggestions.

Delivering the Speech

1. **Look at your audience.** As you deliver your speech and display the visuals you have created, focus on different people throughout the room. This will show your audience that you are addressing everyone, even people who may not agree with your stance on the issue.
2. **Make your voice, facial expressions, and gestures work for you.** Vary your pace, tone of voice, and volume to hold your audience's attention and emphasize your points. Augment your message with appropriate facial expressions and gestures. For example, you might frown slightly when describing an opposing argument.
3. **Stay relaxed and responsive to audience reactions.** Remind yourself to stand naturally and speak slowly. Calmly respond to talking or fidgeting in the audience by picking up the pace or speaking more loudly and clearly.

See page R82: Evaluate a Persuasive Speech

Assessment Practice

Reading Comprehension

ASSESS
The practice test items on the next few pages match skills listed on the Unit Goals page (page 14) and addressed throughout this unit. Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

REVIEW
After you take the practice test, your teacher can help you identify any skills you need to review.

- Elements of an Argument
- Persuasive Techniques
- Historical Context
- Descriptive Details
- Primary Source
- Multiple-Meaning Words
- Specialized Vocabulary: Political Words
- Adverb Clauses
- Complex and Compound-Complex Sentences
- Prepositional Phrases

ASSESSMENT ONLINE
For more assessment practice and test-taking tips, go to the **Assessment Center** at **ClassZone.com.**

DIRECTIONS *Read these selections and answer the questions that follow.*

from Defense of the Constitutions of Government in Massachusetts During the Revolution

John Adams

It is become a kind of fashion among writers, to admit, as a maxim, that if you could be always sure of a wise, active, and virtuous prince, monarchy would be the best of governments. But this is so far from being admissible, that it will forever remain true, that a free government has a great advantage over a simple monarchy. The best and wisest prince, by means of a freer communication with his people, and the greater opportunities to collect the best advice from the best of his subjects, would have an immense advantage in a free state over a monarchy. A senate consisting of all that is most noble, wealthy, and able in the nation, with a right to counsel the crown at all times, is a check to ministers, and a security against abuses, such as a body of nobles who never meet, and have no such right, can never supply. Another assembly, composed of representatives chosen by the people in all parts, gives free access to the whole nation, and communicates all its wants, knowledge, projects, and wishes to government; it excites emulation among all classes, removes complaints, redresses grievances, affords opportunities of exertion to genius, though in obscurity, and gives full scope to all the faculties of man; it opens a passage for every speculation to the legislature, to administration, and to the public; it gives a universal energy to the human character, in every part of the state, such as never can be obtained in a monarchy.

There is a third particular which deserves attention both from governments and people. In a simple monarchy, the ministers of state can never know their friends from their enemies; secret cabals undermine their influence, and blast their reputation. This occasions a jealousy ever anxious and irritated, which never thinks the government safe without an encouragement of informers and spies, throughout every part of the state, who interrupt the tranquillity of private life, destroy the confidence of families in their own domestics and in one another, and poison freedom in its sweetest retirements. In a free government, on the contrary, the ministers can have no enemies of consequence but among the members of the great or little council, where every man is obliged to take his side, and declare his opinion, upon every question. This circumstance alone, to every manly mind, would be sufficient to decide the preference in favor of a free government.

from Boston Tea Party

George Hewes

It was now evening, and I immediately dressed myself in the costume of an Indian, equipped with a small hatchet, which I and my associates denominated the tomahawk, with which, and a club, after having painted my face and hands with coal dust in the shop of a blacksmith, I repaired to Griffin's wharf, where the ships lay that contained the tea. When I first appeared in the street after being thus disguised, I fell in with many who were dressed, equipped and painted as I was, and who fell in with me and marched in order to the place of our destination. . . .

We then were ordered by our commander to open the hatches and take out all the chests of tea and throw them overboard, and we immediately proceeded to execute his orders, first cutting and splitting the chests with our tomahawks, so as thoroughly to expose them to the effects of the water.

In about three hours from the time we went on board, we had thus broken and thrown overboard every tea chest to be found in the ship, while those in the other ships were disposing of the tea in the same way, at the same time. We were surrounded by British armed ships, but no attempt was made to resist us.

We then quietly retired to our several places of residence, without having any conversation with each other, or taking any measures to discover who were our associates; nor do I recollect of our having had the knowledge of the name of a single individual concerned in that affair, except that of Leonard Pitt, the commander of my division, whom I have mentioned. There appeared to be an understanding that each individual should volunteer his services, keep his own secret, and risk the consequence for himself. No disorder took place during that transaction, and it was observed at that time that the stillest night ensued that Boston had enjoyed for many months. . . .

Another attempt was made to save a little tea from the ruins of the cargo by a tall, aged man who wore a large cocked hat and white wig, which was fashionable at that time. He had sleightly slipped a little into his pocket, but being detected, they seized him and, taking his hat and wig from his head, threw them, together with the tea, of which they had emptied his pockets, into the water. In consideration of his advanced age, he was permitted to escape, with now and then a slight kick.

The next morning, after we had cleared the ships of the tea, it was discovered that very considerable quantities of it were floating upon the surface of the water; and to prevent the possibility of any of its being saved for use, a number of small

GO ON

boats were manned by sailors and citizens, who rowed them into those parts of the harbor wherever the tea was visible, and by beating it with oars and paddles so thoroughly drenched it as to render its entire destruction inevitable.

Comprehension

DIRECTIONS *Answer these questions about the excerpt from "Defense of the Constitutions of Government in Massachusetts During the Revolution."*

1. Which position on government does Adams favor?

A Monarchies are the best form of government because they have wise and virtuous rulers.

B Writers should be consulted when a country forms its government because they are well informed.

C A free state is the best form of government because its ideas and opinions come from the people.

D Only the best and wisest prince who communicates with his subjects should rule a nation.

2. The words *enemies, informers,* and *spies* in lines 20–26 appeal to the emotion of

A excitement **C** anger

B fear **D** guilt

3. Which claim does Adams make about a free government in lines 26–29?

A The best way to run a free government is with a large assembly and a small one.

B Members of a free government often take a tough-minded approach to governing.

C People who serve in a free government often express strong opinions.

D The leaders in a free government usually have few hidden enemies.

4. "Every manly mind" in line 29 is an example of which persuasive technique?

A an appeal by association

B an appeal to authority

C an ethical appeal

D loaded language

5. Which quote contains loaded language?

A "monarchy would be the best of governments" (lines 2–3)

B "such as a body of nobles who never meet" (line 10)

C "gives free access to the whole nation" (line 12)

D "poison freedom in its sweetest retirements" (line 26)

6. This excerpt reflects the view of colonists who

A believed that political rivalries would destroy the British monarchy

B questioned British rule and tried to form a new government

C upheld the ideals of a monarchy

D had simple ideas about government

DIRECTIONS *Answer these questions about the excerpt from "Boston Tea Party."*

7. Which descriptive details most clearly place this account in its historical context?

A tomahawk, chests of tea, coal dust

B armed ships, hatches, small boats

C evening, three hours, next morning

D sailors, citizens, aged man

8. This narrative is a primary source because it is
- **A** a political argument
- **B** a participant's report
- **C** an accurate history
- **D** a published document

9. This account by a colonial shoemaker calls attention to
- **A** an alliance between Native Americans and tradespeople
- **B** a lack of leadership during the Revolutionary War
- **C** the tension between wealthy and poor people in the colonies
- **D** the role of the common people in the Revolution

10. The colonists most likely dressed as Native Americans to
- **A** honor Native American traditions
- **B** forge an alliance against the British
- **C** protect themselves from the British
- **D** cause economic problems in the colonies

11. The descriptive anecdote in lines 25–31 suggests that
- **A** tea was a prized commodity among the colonists in Boston
- **B** the elderly were treated with disrespect in colonial times
- **C** many participants thought the Boston Tea Party was amusing
- **D** violent attacks were characteristic of the Boston Tea Party

12. The descriptive details in this account emphasize that the Boston Tea Party was
- **A** poorly planned
- **B** carried out in secret
- **C** led by Native Americans
- **D** authorized by the British

DIRECTIONS *Answer this question about both selections.*

13. Both primary sources give the reader insight into the
- **A** origins of the United States
- **B** benefits of a constitution
- **C** advantages of a monarchy
- **D** fashions of the period

Written Response

SHORT RESPONSE *Write three or four sentences to answer this question.*

14. Cite three details from George Hewes's account that identify it as a primary source.

EXTENDED RESPONSE *Write two or three paragraphs to answer this question.*

15. What argument does John Adams make in lines 11–18 in favor of an assembly of representatives? Cite three reasons he gives to support his argument.

GO ON

Vocabulary

DIRECTIONS *Use context clues and your knowledge of specialized vocabulary to answer the following questions about political words in the excerpt from "Defense of the Constitutions of Government in Massachusetts During the Revolution."*

1. What is the most likely meaning of the word *monarchy* as it is used in line 2?

"It is become a kind of fashion among writers, to admit, as a maxim, that if you could be always sure of a wise, active, and virtuous prince, monarchy would be the best of governments."

A a state headed by a leader who usually rules by hereditary right

B a body of elected officials who hold the supreme power in a nation

C a small group of persons or a family who rule together

D a government that shares power with the people

2. What is the most likely meaning of the word *cabals* as it is used in line 21?

" . . . secret cabals undermine their influence, and blast their reputation."

A social clubs

B religious denominations

C groups of conspirators

D military organizations

3. What is the most likely meaning of the word *ministers* as it is used in line 27?

"In a free government, on the contrary, the ministers can have no enemies of consequence. . . ."

A church leaders

B public officials

C foreign diplomats

D business tycoons

DIRECTIONS *Use context clues and your knowledge of multiple-meaning words to answer the following questions based on the excerpt from "Boston Tea Party."*

4. Which meaning of the word *execute* is used in line 10?

" . . . and we immediately proceeded to execute his orders, first cutting and splitting the chests with our tomahawks, so as thoroughly to expose them to the effects of the water."

A create

B carry out

C kill

D validate

5. Which meaning of the word *several* is used in line 16?

"We then quietly retired to our several places of residence. . . ."

A same

B separate

C small number of

D more than two or three

6. Which meaning of the word *measures* is used in line 17?

". . . without having any conversation with each other, or taking any measures to discover who were our associates . . ."

A actions

B dimensions

C quantities

D legislative bills

Writing & Grammar

DIRECTIONS *Read this passage and answer the questions that follow.*

(1) George Washington hired engineer Pierre L'Enfant to plan a new capital city. (2) The new capital would be called Federal City and would be located in Maryland. (3) L'Enfant was later fired. (4) Surveyor Andrew Ellicott redrew the plans but upheld much of L'Enfant's vision. (5) By 1800, President John Adams had moved into the White House. (6) It was far from finished. (7) It was damp. (8) The city was later renamed. (9) Today, Washington, D.C., reflects L'Enfant's vision of a city of open space.

1. How might you rewrite sentence 1 by using an adverb clause?

A George Washington hired engineer Pierre L'Enfant to plan a new capital city, which would be situated between two rivers.

B In 1791, George Washington hired engineer Pierre L'Enfant to plan a new capital city.

C When George Washington decided to establish a new capital city in 1791, he hired engineer Pierre L'Enfant to do the planning.

D Excited about the prospect of a new capital city, George Washington hired engineer Pierre L'Enfant to plan it.

2. How might you combine sentences 3 and 4 to form a compound-complex sentence?

A L'Enfant was later fired, but when surveyor Andrew Ellicott redrew the plans, he upheld much of L'Enfant's vision.

B L'Enfant was later fired, and surveyor Andrew Ellicott redrew the plans but upheld much of L'Enfant's vision.

C When redrawing the plans, surveyor Andrew Ellicott upheld much of L'Enfant's vision, even though L'Enfant was fired.

D Much of L'Enfant's vision was upheld by surveyor Andrew Ellicott, who redrew the plans after L'Enfant was fired.

3. How might you combine sentences 5 and 6 to form a complex sentence?

A By 1800, President John Adams had moved into the White House, even though it was far from finished.

B By 1800, President John Adams had moved into the White House, but it was far from finished.

C By 1800, President John Adams had moved into the White House; however, it was far from finished.

D By 1800, President John Adams had moved into the White House; it was far from finished.

4. Identify a prepositional phrase that would add descriptive detail to the end of sentence 7.

A and leaked incessantly

B in many of the rooms

C because the plaster was wet

D and very musty

5. Identify a prepositional phrase that would add descriptive detail to the end of sentence 8.

A even as it grew

B to reflect Washington's involvement

C Washington, D.C.

D after Washington's death

STOP

UNIT 1

Great Reads

Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 16–17 with these additional works.

Who owns the LAND?

The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson

by Mary Rowlandson

In February 1676, during a land dispute called King Philip's War, a minister's wife named Mary Rowlandson was taken hostage by Wampanoag warriors. Packed with violence, cruelty, piety, and anger, Rowlandson's account of her three-month captivity became one of the first bestsellers in colonial America.

The Portable North American Indian Reader

edited by Fredrick W. Turner

As an introduction to the verbal art of Native Americans, this anthology has few equals. It includes myths, tales, poetry, and speeches from the many diverse Native American cultures who thrived before, during, and after contact with European explorers and settlers. Modern selections show how traditional Indian kinship with the land continues to the present day.

Finding the Center: The Art of the Zuni Storyteller

translated by Dennis Tedlock

Thought to have descended from the Anasazi, a cliff-dwelling people of 1,000 years ago, the Zuni of present-day New Mexico enjoy a rich oral heritage handed down from long before the first Europeans arrived. The folklorist Dennis Tedlock has collected, translated, and transcribed many key Zuni stories in this volume, placing the words on the page in a manner that mimics their oral performance.

What makes an EXPLORER?

The Four Voyages

by Christopher Columbus

In these journals and eyewitness accounts, Christopher Columbus comes across as a complex, driven, yet entirely understandable person. In place of the confident adventurer of story, we see a man of mixed motives, influenced equally by greed, religious passion, and scientific curiosity. These journals shed light on the impulses that pushed Columbus to make the most significant journeys of his time.

Love and Hate in Jamestown

by David Price

In 1607, 105 Englishmen arrived in what would become the Virginia settlement of Jamestown. They came seeking gold, a route to the Orient, and survivors from the lost Roanoke Colony. What they found instead were Native American people—some friendly, some brutally hostile—and day after day of challenges, hardship, and misery.

Voyages and Discoveries

by Richard Hakluyt

Early English explorers were a fascinating breed. These sailors were willing—even eager—to face unknown dangers for the sake of their country and the glory and adventure it would bring. Using ships' records, charts, and logs, Richard Hakluyt pulls together the stories of such adventurers as Sir Francis Drake, whose yen for exploration enabled the European settlement of America.



Are people basically GOOD?

The Diary and Life of Samuel Sewall
edited by Mel Yazawa

Samuel Sewall served as one of the judges in the Salem witchcraft trials, voting to hang 19 people for wholly imaginary offenses. Yet in his diary, we see another side of this forbidding figure. He wrestles with lingering guilt over his role in that public hysteria, feels remorse over the unfair treatment of the Indians, recalls the pleasures of food and marriage, and grieves bitterly over the loss of friends and family.

A Short Account of the Destruction of the Indies
by Bartolomé de Las Casas

A Spanish priest and missionary, Las Casas was appalled by the abuse and enslavement of Native Americans. He dedicated himself to their emancipation, returning to Spain to plead their case before the king, then going back to the New World to serve as their official protector.

Letters from an American Farmer
by Michel Guillaume Jean de Crèvecœur

Crèvecœur's "letters," originally written as essays, paint a mesmerizing portrait of a fertile country populated with rough-mannered yet skilled and kindhearted people. Crèvecœur addresses such difficult topics as the hardships of the frontier, the plight of women, and the evils of slavery. Yet such problems fade before his faith in the righteousness of American individualism.

Who has the right to RULE?

1776
by David McCullough

How did a ragtag group of farmers manage to defeat the world's most powerful army? That is the question historian David McCullough explores in this fascinating look at one pivotal year in our nation's history. Persistence, optimism, ingenuity, leadership, luck, and weather are the elements to which McCullough attributes the colonists' success in the Revolutionary War.

The Puritan Dilemma: The Story of John Winthrop
by Edmund S. Morgan

As the leader of Massachusetts Bay Colony for nearly 20 years, John Winthrop spent his life combining religious devotion with power politics. This biography shines a spotlight upon issues that mattered most to Winthrop: the relationship between individual liberties and community harmony, and the legitimacy of political authority.

The Adams-Jefferson Letters
edited by Lester J. Cappon

Divided by political party and regional affiliation, Thomas Jefferson of Virginia and John Adams of Massachusetts were united in their love of country and their concern for the future of democracy. This collection of letters, including contributions by Abigail Adams (John Adams's gifted wife), touches upon virtually every major issue that faced the young republic.



UNIT 2

Preview Unit Goals

LITERARY ANALYSIS

- Understand romanticism as a literary movement
- Identify elements of transcendentalism
- Identify and analyze blank verse
- Identify and examine stanza, rhyme scheme, and meter
- Analyze elements used to create mood
- Identify and evaluate sound devices and imagery
- Interpret symbol and allegory
- Identify and analyze satire and unity of effect
- Analyze elements of an essay

READING

- Paraphrase main ideas; summarize information; take notes
- Clarify meaning of archaic vocabulary; examine complex sentences

WRITING AND GRAMMAR

- Write a reflective essay
- Use rhetorical questions
- Identify and use parallelism and adjective clauses
- Use imperative sentences and dashes

SPEAKING, LISTENING, AND VIEWING

- Conduct an interview
- Analyze how meaning is conveyed in visual media

VOCABULARY

- Use knowledge of word roots and affixes to determine word meaning
- Research word origins

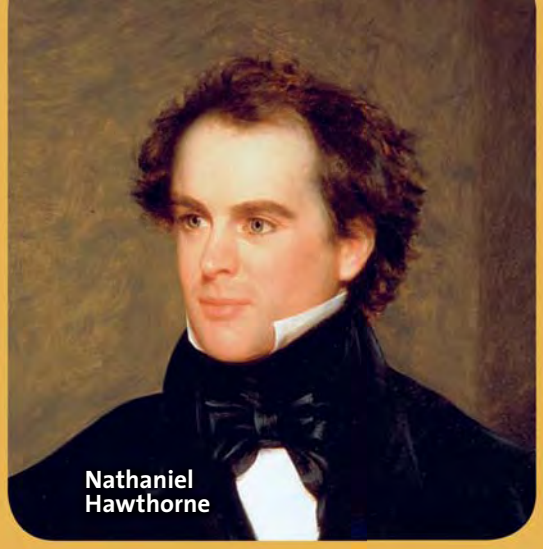
ACADEMIC VOCABULARY

- romanticism
- symbol
- allegory
- satire
- blank verse
- transcendentalism

Online LITERATURE CLASSZONE.COM

Literature and Reading Center
Writing Center
Vocabulary Center

American Romanticism


Nathaniel Hawthorne



1800–1855

CELEBRATING THE INDIVIDUAL

- The Early Romantics
- The Transcendentalists
- The Fireside Poets
- American Gothic

UNIT 2

Questions of the Times

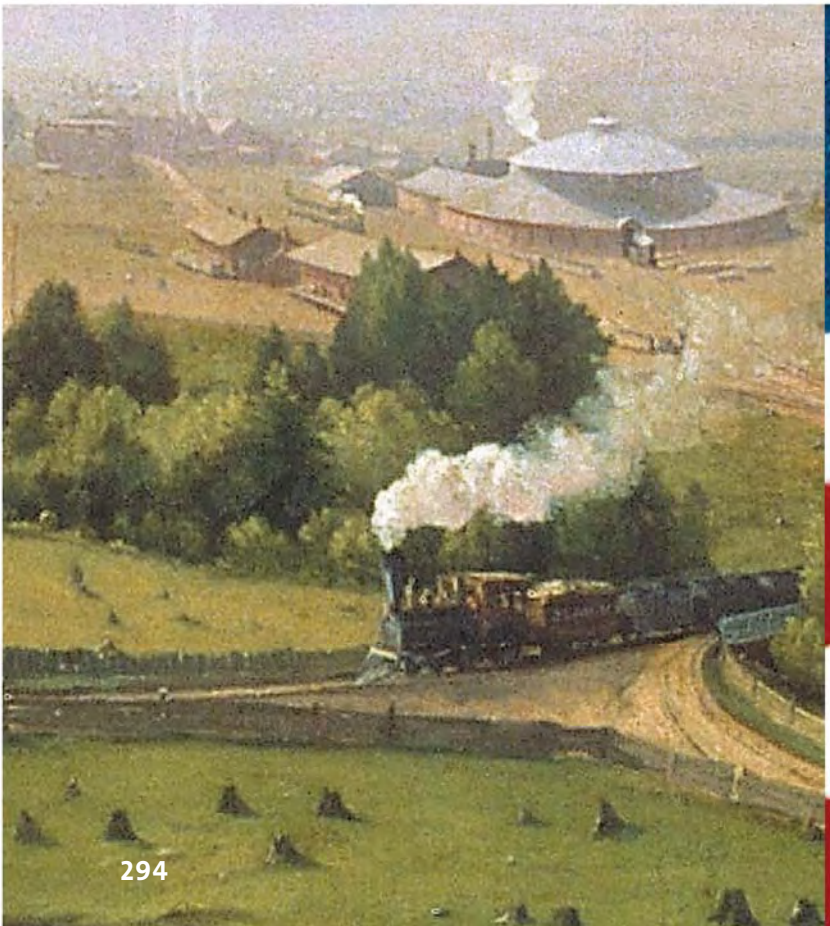
DISCUSS In small groups or as a class, discuss the following questions. Then read on to learn how writers—and other Americans—grappled with these issues during the **American romantic** period.

Is the price of progress ever TOO HIGH?

During the romantic period, America seemed limitless—new frontiers were being explored every day, and inventions advanced both farming and industry. Yet to many people, life felt frantic and soulless. Is progress always worth its price?

Is it patriotic to protest one's GOVERNMENT?

Democracy was flourishing in the early 19th century and citizens felt optimistic about their country. Yet the problems of the age—slavery, women's disenfranchisement, the mistreatment of workers—were severe, and protestors agitated for change. What role do you think activism plays in a democracy? Under what circumstances, if any, should citizens lose their right to protest?



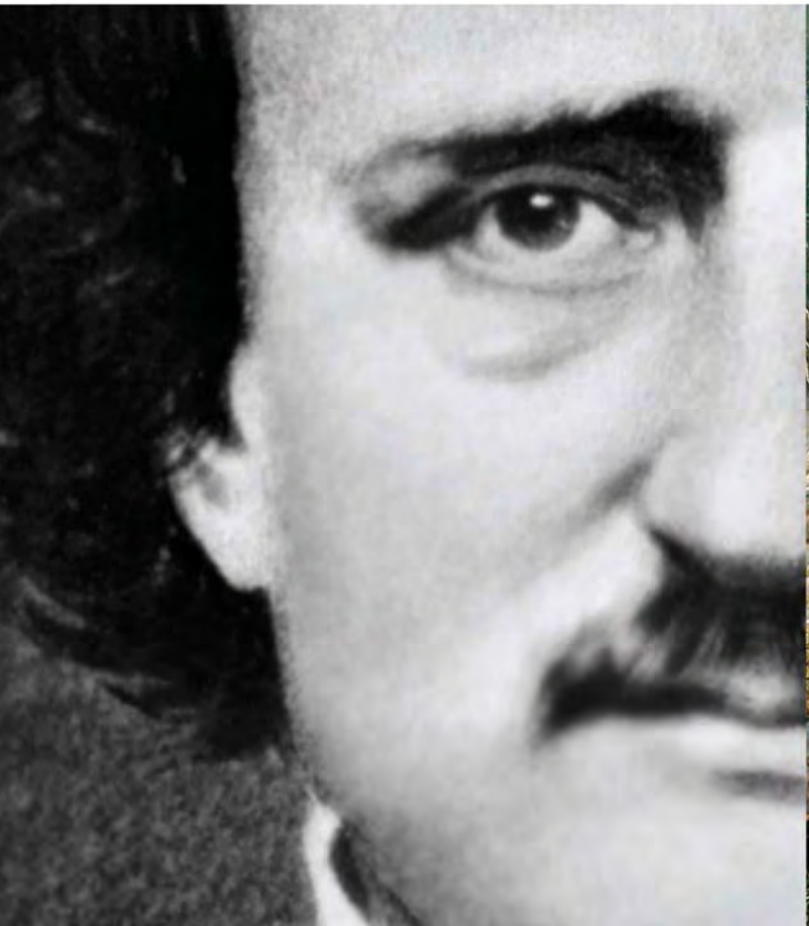


Does everyone have a "DARK SIDE"?

Although most romantic writers reflected the optimism of their times, some pondered the darker side of human nature. Edgar Allan Poe, for example, conjectured that in extreme situations people would reveal their true, evil natures. Do you think everyone has a dark side? What might make the dark side prevail?

Where do people look for TRUTH?

To escape the materialism and hectic pace of industrialization, many writers of the age turned to nature and to the self for simplicity, truth, and beauty. In earlier centuries, people had looked to reason or to God for answers. Where do you think people turn to make sense of their lives today?

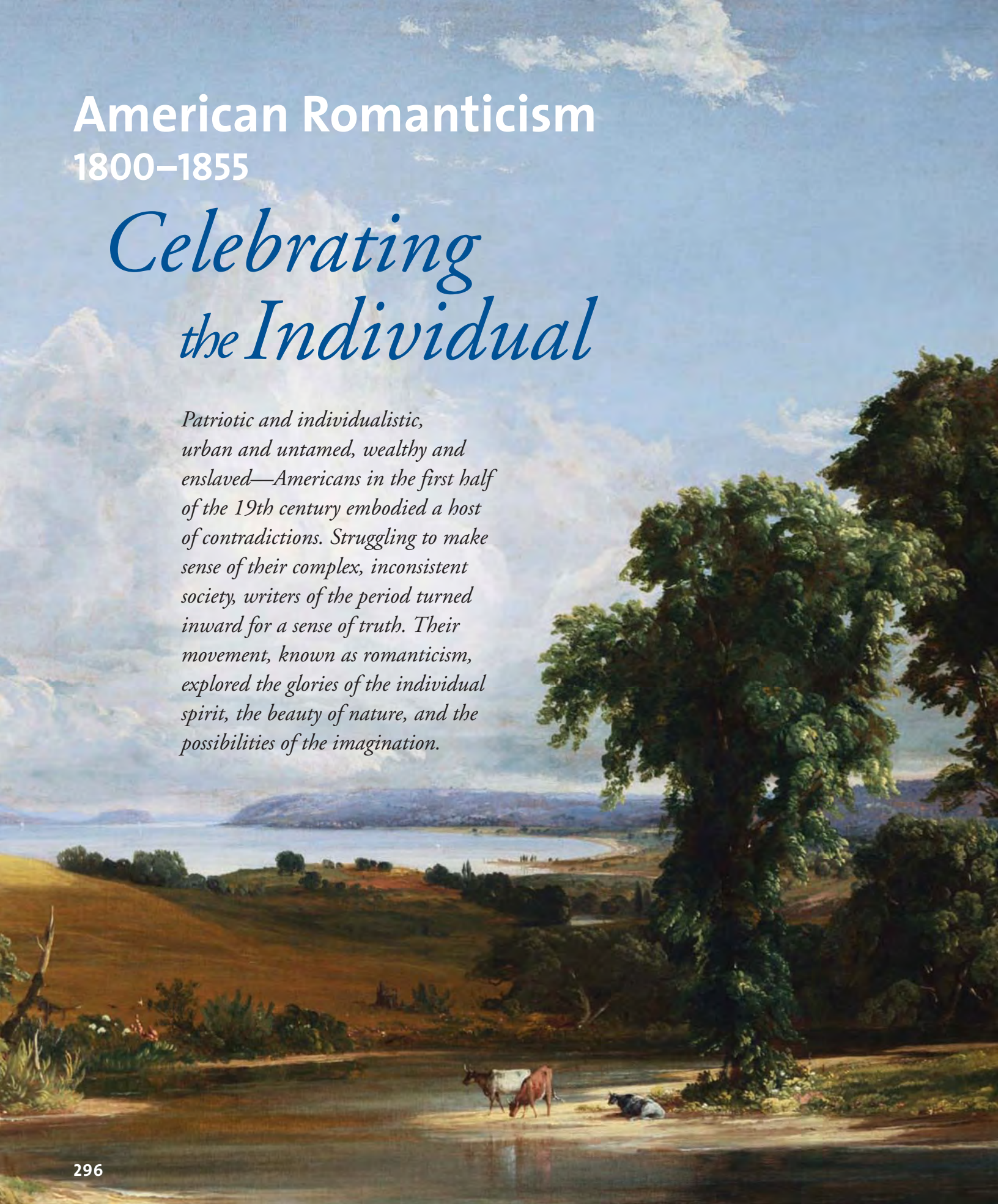




American Romanticism
1800–1855

Celebrating the Individual

Patriotic and individualistic, urban and untamed, wealthy and enslaved—Americans in the first half of the 19th century embodied a host of contradictions. Struggling to make sense of their complex, inconsistent society, writers of the period turned inward for a sense of truth. Their movement, known as romanticism, explored the glories of the individual spirit, the beauty of nature, and the possibilities of the imagination.



Romanticism: Historical Context

KEY IDEAS **Historical forces clearly shaped the literature of the American romantic period. Writers responded—positively and negatively—to the country's astonishing growth and to the booming Industrial Revolution.**

The Spirit of Exploration

WESTWARD EXPANSION Writers of the romantic period were witness to a period of great growth and opportunity for the young American nation. With that growth, however, came a price. In 1803, the Louisiana Purchase doubled the country's size. In the years that followed, explorers and settlers pushed farther and farther west. Settlers moved for largely practical reasons: to make money and to gain land. But each bit of land settled by white Americans was taken from Native American populations who had lived there for generations. The Indian Removal Act of 1830, for example, required Native Americans to relocate west. As whites invaded their homelands, many Native Americans saw no choice but to comply. And those who did not were simply—and often brutally—forced to leave.

Toward the middle of the century, Americans embraced the notion of **"manifest destiny"**—the idea that it was the destiny of the United States to expand to the Pacific Ocean and into Mexican territory. Mexicans disagreed, of course. When Texas was annexed from Mexico by the United States in 1845, it set off the Mexican-American War. Many Americans, including writer **Henry David Thoreau,** found the war to be immoral—a war fought mainly to expand slavery. "Can there not be a government," he wrote, "in which majorities do not virtually decide right and wrong, but conscience?" In the end, the United States defeated Mexico and, through treaties and subsequent land purchases from the Mexican government, established the current borders of the 48 contiguous United States.

Growth of Industry

The stories and essays of the romantic period reflect an enormous shift in the attitudes and working habits of many Americans. When the War of 1812 interrupted trade with the British, Americans were suddenly forced to produce many of the goods they had previously imported. The **Industrial Revolution** began, changing the country from a largely agrarian economy to an industrial powerhouse.

The factory system changed the way of life for many Americans, but not always for the better. People left their farms for the cities, working long hours for low wages in harsh conditions. In addition, Northeastern textile mills' demand for cotton played a role in the expansion of slavery in the South. Writers of this period reacted to the negative effects of industrialization—the commercialism, hectic pace, and lack of conscience—by turning to nature and to the self for simplicity, truth, and beauty.

TAKING NOTES

Outlining As you read this introduction, use an outline to record the main ideas about the characteristics and the literature of the period. You can use article headings, boldfaced terms, and the information in these boxes as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

I. Historical Context
A. Spirit of Exploration
1. Westward Expansion
2. Manifest Destiny
B. Growth of Industry

ADDITIONAL BACKGROUND

For more on the American romantic period, visit the **Literature Center** at **ClassZone.com.**

Detail of *Summer Afternoon on the Hudson* (1852), Jasper Francis Crospey. © Christie's Images/Corbis.

Cultural Influences

KEY IDEAS **Many romantic writers were outspoken in their support for human rights. Their works created awareness of the injustice of slavery and called for reform in many other areas as well.**

The Tragedy of Slavery

From 1793 to 1860, cotton production rose greatly, due to the invention of the cotton gin and other farming machinery. So did the number of enslaved workers. Plantation owners were the wealthiest and most powerful people in the South, yet they were relatively few in number. Most Southern farmers held few or no slaves, but they aspired to. They felt that slavery had become necessary for increasing profits.

For slaves, life was brutal. Field workers—men, women, and children—rose before dawn and worked in the fields until bedtime. Many were beaten or otherwise abused. And worst of all, family members were sold away from one another. Often family members attempted to escape to be with one another again. Unfortunately, escapes were rarely successful.

Tension over slavery increased between the North and the South. Many in the North saw slavery as immoral and worked to have it abolished. Others worried as the balance of power between free and slave states shifted with each new state entering the Union. Romantic poets **James Russell Lowell** and **John Greenleaf Whittier** wrote abolitionist journalism and poetry, and even **Henry Wadsworth Longfellow** published a volume of antislavery poems. Perhaps the greatest social achievement of the romantics was to create awareness of slavery's cruelty.



This antislavery medal was created to help grow support for the abolition movement.

A Voice from the Times

Men! Whose boast it is that ye
Come of fathers brave and free,
If there breathe on earth a slave,
Are ye truly free and brave?
If ye do not feel the chain,
When it works a brother's pain,
Are ye not base slaves indeed,
Slaves unworthy to be freed?

—James Russell Lowell
from "Stanzas on Freedom"

Call for Social Reform

By the mid-19th century, many Americans had joined together to fight slavery and the other social ills of the time. Many leading writers of the romantic movement were outspoken in their support for human rights. **William Cullen Bryant** and **James Russell Lowell,** for example, were prominent abolitionists who also supported workers' and women's rights.

The abolition movement began by advocating resettlement of blacks in Africa. But most enslaved African Americans had been born and raised in the United States and resented the idea of being forced to leave. Instead, white and black abolitionists (including women) began to join together to work for emancipation. They formed societies, spoke at conventions, published newspapers, and swamped Congress with petitions to end slavery.

In the 1830s and 1840s, workers began to agitate as well, protesting low wages and deteriorating working conditions. Many struck, but few were successful—a large pool of immigrants was always ready to take their places. Still, workers began forming unions, and slowly conditions improved.

Women in the early 19th century found much to protest. They could neither vote nor sit on juries. Their education rarely extended beyond elementary school. When they married, their property and money became their husband's. Many even lacked guardianship rights over their children. Throughout this period, women worked for change, gathering in 1848 at Seneca Falls, New York, to continue their long fight for women's rights.

Ideas of the Age

KEY IDEAS **Reflecting the optimism of their growing country, American romantic writers forged a national literature for the very first time. Yet sectionalism threatened to tear the nation apart.**

Nationalism vs. Sectionalism

In the early 1800s, many Supreme Court decisions strengthened the federal government's power over the states. At the same time, Secretary of State John Quincy Adams established a foreign policy guided by **nationalism**—the belief that national interests should be placed ahead of regional concerns or the interests of other countries. Reflecting the national pride and optimism of the American people, writers of this age forged a literature entirely the nation's own. For the first time, writers were not imitating their European counterparts, but were listening to their own voices and writing with a distinctly American accent.

However, this new spirit of nationalism was challenged by the question of slavery. Up until 1818, the United States had consisted of ten free and ten slave states. As new territories tried to enter the Union, the North and South wrangled over the balance of power between free and slave states. Economic interests also challenged nationalism. Tariffs on manufactured goods from Britain forced Southerners to buy more expensive, Northern-manufactured goods. From the South's point of view, the North was getting rich at the South's expense. Sectionalism, or the placing of the interests of one's own region ahead of the nation as a whole, began to take hold.

THE ARTISTS' GALLERY



The Hudson River School

The paintings on pages 296 and 300 are excellent examples of the works of the Hudson River School artists. This group of landscape painters flourished between 1825 and 1870. The artists knew one another and used similar techniques for portraying nature scenes.

American Style Thomas Cole painted *A View of the Mountain Pass Called the Notch of the White Mountains* (1839), shown here and on page 293. He and the other Hudson River artists created passionate wilderness scenes that appealed to the imagination and made earlier American landscapes seem weak and unobserved. Like the American romantic writers of the time, the Hudson River School artists made a conscious effort to create an American style—one based on nature and the emotions.

Real-Life Inspiration The painting shown in detail here has an interesting history. Author Nathaniel Hawthorne wrote a short story about a real-life landslide at Crawford Notch that took the lives of nine people. The story may have piqued Cole's interest in the scene. In the painting Cole highlights the insignificance and vulnerability of the human figures in the face of the coming storm. One barely notices the settlers' homes or the rider, who seems oblivious to the ominous clouds gathering at the upper left—hinting of disaster to come.

Romantic Literature

KEY IDEAS **Themes of individualism and nature unified the writing of the American romantic movement, despite dramatic differences in the writers' focus and style.**

The Early Romantics

The early American romantic writers may have been influenced more by the literature of another continent than by that of their own. **Romanticism** had first emerged in Europe in the late 18th century, in reaction to the neoclassicism of the period that had preceded it. Where neoclassical writers admired and imitated classical forms, the romantics looked to nature for inspiration. Where neoclassicists valued reason, the romantics celebrated emotions and the imagination. The first American romantic writers grew

For Your Outline

THE EARLY ROMANTICS

- were inspired by the beauty of nature
- emphasized emotions and the imagination over reason
- celebrated the individual spirit

Kindred Spirits (1849), Asher B. Durand. © Francis G. Mayer/Corbis.



ANALYZE VISUALS

This painting is a memorial to painter Asher B. Durand's friend and fellow Hudson River School artist Thomas Cole (here shown with romantic poet William Cullen Bryant).

Although Durand was influenced by Cole, his works express stillness and a realistic imitation of nature, in contrast to Cole's more expressive rendering. Compare this painting with Cole's on the previous page. How are they similar? How are they different?



A collection of major works by early American romantics

out of this European tradition, shaping and molding it to fit their unique American identity. They too were reacting to what had come before—the rationality of the Age of Reason and the strict doctrines of Puritanism.

Indeed, much had changed since the Puritan era in America, and the writers of the early romantic period reflected the more modern sensibilities of their day. As the U.S. population exploded and the country's borders moved westward, American writers aimed to capture the energy and character of their growing country. They saw the limits of reason and instead celebrated the glories of the individual spirit, the emotions, and the imagination as basic elements of human nature. The splendors of nature inspired the romantics more than the fear of God, and some of them felt a fascination with the supernatural.

William Cullen Bryant's 1817 poem "Thanatopsis" went a long way toward establishing romanticism as the major force in the literature of mid-19th century America. Bryant followed the trend of the English romantics by celebrating nature in his work. Romanticism was not only a movement in poetry, however. **Washington Irving,** the first American writer esteemed abroad, pioneered the short story as a literary form. He put America on the literary map and also influenced other writers, particularly Nathaniel Hawthorne. **James Fenimore Cooper** is remembered for writing the first truly original American novel. He celebrated the American spirit in all his frontier novels, known as *The Leatherstocking Tales.* The early romantic writers were the pioneers of America's national literature, setting the course for those who would follow.

A Voice from the Times

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware. . . .

—William Cullen Bryant
from "Thanatopsis"



The legendary Hiawatha, memorialized in Longfellow's poem "The Song of Hiawatha"

The Fireside Poets

Other writers influential in forging an American literature were the Fireside Poets, a group of New England poets whose work was morally uplifting and romantically engaging. The group's name came from the family custom of reading poetry aloud beside a fire, a common form of entertainment in the 19th century. With the Fireside Poets, the poetry of American writers was, for the first time, on equal footing with that of their British counterparts.

Henry Wadsworth Longfellow, the best-known member of the group, stressed individualism and an appreciation of nature in his work. His poems took for their subject matter the more colorful aspects of America's past. "Evangeline," for example, tells of lovers who are separated during the French and Indian War, while "The Song of Hiawatha" takes its themes from Native American folklore. Longfellow's fame was so great that after his death, he was honored with a plaque in Poets' Corner of Westminster Abbey in London—the only American poet ever to receive such an honor.

The other Fireside Poets, **James Russell Lowell, Oliver Wendell Holmes,** and **John Greenleaf Whittier,** were strongly committed to using poetry to bring about social reform. They were interested in such issues as abolition, women's rights, improvement of factory conditions, and temperance. They also championed the common person—perhaps as an outgrowth of the form of democracy that had been sweeping the land since President Jackson took office in 1829. Jackson had crusaded against control of the government by the wealthy and promised to look out for the interests of common people. One can see this regard for the common person in the work of Whittier, for example, who wrote of farmers, lumbermen, migrants, and the poor.

For Your Outline

THE FIRESIDE POETS

- emphasized moral themes in work
- were viewed as equals of British poets of the day
- stressed individualism and an appreciation of nature
- were committed to social reform

The Transcendentalists

By the mid-1800s, Americans were taking new pride in their emerging culture. **Ralph Waldo Emerson,** a New England writer, nurtured this pride. Emerson led a group practicing **transcendentalism**—a philosophical and literary movement that emphasized living a simple life and celebrating the truth found in nature and in personal emotion and imagination. Exalting the dignity of the individual, the transcendentalist stressed American ideas of optimism, freedom, and self-reliance.

The term transcendentalism came from Immanuel Kant, a German philosopher who wrote of "transcendent forms" of knowledge that exist beyond reason and experience. Emerson gave this philosophy a peculiarly American spin: he said that every individual is capable of discovering this higher truth on his or her own, through intuition. The transcendentalists believed that people are inherently good and should follow their own beliefs, however different these beliefs may be from the norm. Both Emerson's essay "Self-Reliance" and **Henry David Thoreau's** "Civil Disobedience" address this faith in the integrity of the individual.

Not surprisingly, a major target for the transcendentalists' criticism was their Puritan heritage, with its emphasis on material prosperity and rigid obedience to the laws of society. The transcendentalists disliked the commercial, financial side of American life and stressed instead spiritual well-being, achieved through intellectual activity and a close relationship to nature. Thoreau put his beliefs into practice by building a small cabin on Walden Pond and living there for two years, writing and studying nature.

Transcendental ideas lived on in American culture in the works of later poets such as Walt Whitman, Robert Frost, and Wallace Stevens and through the civil rights movement of the 20th century. In the short term, however, transcendentalists' optimism began to fade when confronted with the persistence of slavery and the difficulty in abolishing it.

For Your Outline

THE TRANSCENDENTALISTS

- emphasized living a simple life
- stressed a close relationship to nature
- celebrated emotions and the imagination
- stressed individualism and self-reliance
- believed intuition can lead to knowledge
- believed in the inherent goodness of people
- encouraged spiritual well-being over financial well-being



A replica of Thoreau's 10-by-15-foot cabin on the shore of Walden Pond

A Voice from the Times

Go confidently in the direction of your dreams! Live the life you've imagined. As you simplify your life, the laws of the universe will be simpler.

—Henry David Thoreau

American Gothic: The "Brooding" Romantics

Not all American romantics were optimistic or had faith in the innate goodness of humankind, however. Three other giants from this period, **Edgar Allan Poe, Nathaniel Hawthorne,** and **Herman Melville** are what have been called **"brooding" romantics** or **"anti-transcendentalists."** Theirs is a complex philosophy, filled with dark currents and a deep awareness of the human capacity for evil. While Irving had been satisfied if his work kept "mankind in good humor with one another," Hawthorne, Melville, and Poe were haunted by a darker vision of human existence. Their stories are characterized by a probing of the inner life of their characters, and examination of the complex and often mysterious forces that motivate human behavior. They are romantic, however, in their emphasis on emotion, nature, the individual, and the unusual.

For Your Outline

AMERICAN GOTHIC: THE "BROODING" ROMANTICS

- did not believe in the innate goodness of people
- explored the human capacity for evil
- probed the inner life of characters
- explored characters' motivations
- agreed with romantic emphasis on emotion, nature, and the individual
- included elements of fantasy and the supernatural in works

EXPLORING THE DARKNESS Poe and Hawthorne, and to a lesser extent Melville, used **gothic** elements such as grotesque characters, bizarre situations, and violent events in their fiction. The gothic tradition had begun in Europe, perhaps inspired by the gothic architecture of the Middle Ages. European writers of the 19th century, such as Mary Shelley, author of *Frankenstein,* delighted readers with their deliciously creepy accounts of monsters, vampires, and humans with a large capacity for evil. The romantic movement itself also gave rise to gothic literature. Once the romantics freed the imagination from the restrictions of reason, they could follow it wherever it might go. For the dark romantics, the imagination led to the threshold of the unknown—that shadowy region where the fantastic, the demonic, and the insane reside.

Edgar Allan Poe, of course, was the master of the gothic form in the United States. He explored human psychology from the inside, using first-person narrators who were sometimes criminal or even insane. His plots involved extreme situations—not just murder, but live burials, physical and mental torture, and retribution from beyond the grave.

Nathaniel Hawthorne agreed with the romantic emphasis on emotion and the individual. However, he did not see these as completely positive forces. His works, such as *The Scarlet Letter* and "The Minister's Black Veil," examine the darker facets of the human soul—for example, the psychological effects sin and guilt may have on human life.

Herman Melville's early works were mostly adventure stories set in the South Pacific. *Moby Dick,* however, departed from that pattern. By concentrating on a ship's captain's obsessive quest for the whale that took his leg, Melville explores such issues as madness and the conflict of good and evil. Later, in "Bartleby the Scrivener," Melville

A Voice from the Times

I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into every-day life—the hideous dropping off of the veil.

—Edgar Allan Poe

from "The Fall of the House of Usher"



Like an Open-Doored Marble Tomb, George Klauba. Acrylic on panel, 18″ × 14.5″. Courtesy Ann Nathan Gallery, Chicago. © George Klamba.

reveals the dark side of material prosperity by exploring how the struggle for material gain affects the individual.

Perhaps the dark vision of Hawthorne, Melville, and Poe foreshadowed the tumult and tragedy that was soon to erupt in civil war in America. There is no question that these three writers profoundly affected the development of the American literary voice throughout the remainder of the 19th century.

Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to gain insight about how developments during the American romantic period reflected what was happening in the world as a whole.

AMERICAN LITERARY MILESTONES

1800

1806 Noah Webster's first dictionary is published. It includes 5,000 words related to American customs that have never before been collected.

1809 Washington Irving publishes *A History of New York,* satirizing the young nation.

1810

1817 "Thanatopsis," composed by William Cullen Bryant at age 18, is published in *The North American Review.* ▼



1820

1824 Irving's "The Devil and Tom Walker" is published.

1826 James Fenimore Cooper writes *The Last of the Mohicans.*

1827 *Freedom's Journal,* the first African-American newspaper, is founded. ▼



HISTORICAL CONTEXT

1800



1803 Thomas Jefferson doubles the country's size by buying Louisiana Territory from France. ▲

1807 Robert Fulton launches *Clermont*, the first steamboat.

1808 United States bans slave trade.

1810



1812 United States declares war on Great Britain. American industry booms. ▲

1815 Quaker Levi Coffin establishes the Underground Railroad.

1820

1820 Missouri Compromise prohibits slavery in western territories but allows slavery in Arkansas Territory and Louisiana.

1823 The Monroe Doctrine bans European colonization in the Americas.

1825 The Erie Canal is opened, linking Lake Erie with the Hudson River.

1828 Construction begins on the first railroad in the United States.

WORLD CULTURE AND EVENTS

1800

1804 Napoleon is crowned emperor of France.

1806 The Holy Roman Empire reaches its last days.

1807 British slave trade is abolished.

1810

1813 Jane Austen publishes *Pride and Prejudice.*

1816 Rossini writes the comic opera *The Barber of Seville.*

1819 Factory work is outlawed in England for children under nine years old.

1820

1821 Venezuela and Mexico declare independence from Spain. ▶



1823 Beethoven completes his Ninth Symphony.

1829 Slavery is abolished in Mexico.

MAKING CONNECTIONS

- Which European authors were contemporaries of American romantic writers?
- What evidence do you see that slavery was not only an American problem?
- What nations were battling for independence or dealing with its challenges?
- What inventions were moving the world into a more technological age?

1830

1835 Emerson, Thoreau, Margaret Fuller, and others form the Transcendental Club.

1838 Henry Wadsworth Longfellow's "A Psalm of Life" is published.

1839 Edgar Allan Poe's "The Fall of the House of Usher" is published.

1840

1845 Henry David Thoreau moves to Walden Pond.

1846 Herman Melville's first novel, *Typee,* is published.



1850

1850 Nathaniel Hawthorne's *The Scarlet Letter* is published.

1851 Sojourner Truth delivers her "Ain't I a Woman?" speech to the Women's Rights Convention in Akron, Ohio.

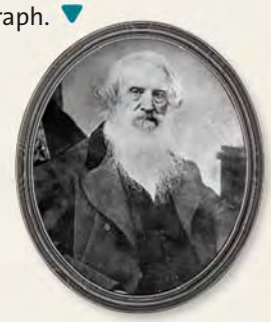
1852 Harriet Beecher Stowe publishes *Uncle Tom's Cabin.*



1830

1830 Indian Removal Act authorizes relocation of southeastern Native American tribes to territories west of Mississippi River.

1832 Samuel B. Morse invents the telegraph.



1840

1845 Florida and Texas become the 27th and 28th states.

1848 Gold discoveries in California lead to first gold rush.



1850

1850 Congress passes the Fugitive Slave Act, forcing officials in Northern states to return escaped slaves to their owners.

1851 Isaac Singer devises the sewing machine.



1830



1838 Slaves mutiny aboard the Spanish ship *Amistad.*

1840

1843 Charles Dickens writes *A Christmas Carol.*

1847 Emily Brontë publishes *Wuthering Heights.*

1848 Karl Marx and Friedrich Engels publish *The Communist Manifesto.*

1850

1852 Dr. Livingston explores Zambesi.

1853 Verdi's opera *La Traviata* is first performed in Venice; Crimean War begins, involving Turkey, Russia, Britain, and France.

UNIT 2

The Legacy of Romanticism

Civil Rights

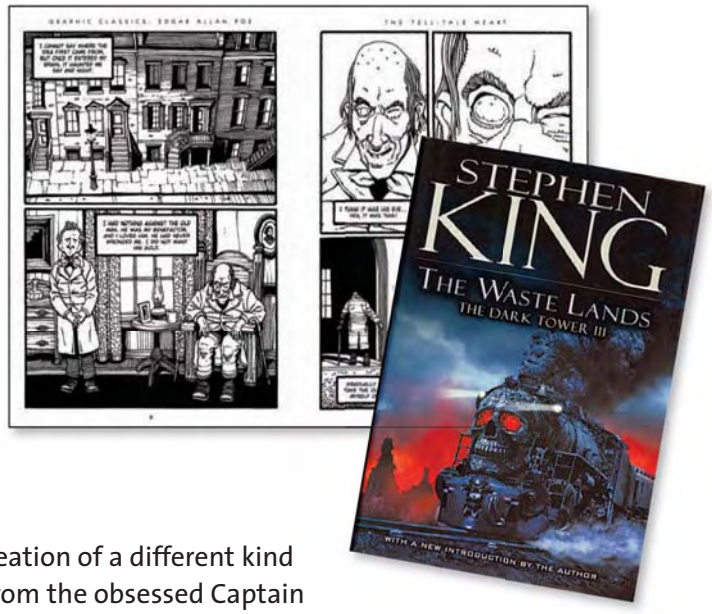
When faced with unjust government actions, Henry David Thoreau called for Americans to practice civil disobedience in protest. This nonviolent form of protest attained full flower in the civil rights movement of the 1960s and remains an important tactic for activists today. In strikes, marches, and candlelight vigils, protestors across the United States use nonviolent means to make their voices heard.

DISCUSS As a class, think of recent examples of citizens using civil disobedience to protest government action. Were their protests successful? Was Thoreau right when he said, "If the alternative is to keep all just men in prison, or give up . . . , the State will not hesitate which to choose"?



Modern Gothic

The influence of Edgar Allan Poe is alive and well—make that undead and decaying—in the works of modern horror authors such as Stephen King and Anne Rice, and in many of the graphic novels lining today's bookstore shelves. Though their settings may be modern, these works share Poe's fascination with the dark side of humankind.



QUICKWRITE Why do you think people enjoy being frightened? Write a paragraph or two giving your reasons why so many people read gothic literature and enjoy films written in this same tradition.

The Romantic Hero

The romantic writers' focus on the individual led to the creation of a different kind of hero: unique, bold, sometimes brooding or eccentric. From the obsessed Captain Ahab, searching for his white whale in *Moby Dick,* to *The Last of the Mohicans'* noble Natty Bumppo, living on the fringes of society as both a white man and a Native American, romantic heroes were often larger than life, and always unforgettable. Their stories are still told today, and they have inspired a modern array of equally vivid characters.

CREATE With a small group, brainstorm a memorable hero for a new novel, TV show, or movie. Your hero should exemplify key aspects of the romantic spirit and must be utterly unique, a dynamic or mesmerizing individual who would capture people's imaginations.

Indiana Jones, from the movie *Raiders of the Lost Ark*, is a typical romantic hero.



The Devil and Tom Walker

Short Story by Washington Irving

NOTABLE QUOTE

"The almighty dollar, that great object of universal devotion . . ."

FYI

Did you know that Washington Irving . . .

- was a spectator at the trial of Aaron Burr?
- served as a colonel in the War of 1812?
- inspired the name of the New York Knicks basketball team?
- lost the love of his life when she died at 17?

Author Online

For more on Washington Irving, visit the **Literature Center** at **ClassZone.com.**



Washington Irving

1783–1859

The Headless Horseman has thundered through readers' nightmares for nearly 200 years. Rip Van Winkle has been inspiring laughter for just as long. These characters, along with scores of others that populate his writing, helped make Washington Irving the first American writer to achieve an international reputation.

A Reluctant Lawyer Born when the nation was new and patriotism at its fiercest, Washington Irving was named for the country's first president. He began studying law at 16 but never showed much enthusiasm for it. He did, however, have a passion for writing, a playful mind, and keen powers of observation. "I was always fond of visiting new scenes and observing strange characters and manners," he once wrote. In 1807, he began publishing light satirical pieces about New York politics, culture, and theater.

Also Known As . . . In 1809, Irving penned *A History of New York from the Beginning of Time Through the End of the Dutch Dynasty,* a satire of both historical texts and the local politics they chronicled. It was considered a comic masterpiece, but for a time no one knew who had written it—the manuscript was said to have been left at an inn by an old lodger named Diedrich Knickerbocker. Knickerbocker was one of many eccentric narrators created by Irving, who didn't sign his own name to his works until he was over 40.

American Abroad In 1815, Irving began traveling through Europe, remaining there for 17 years. With the encouragement of Sir Walter Scott—the author of *Ivanhoe* and a fan of Irving's *History*—he began writing a series of stories that blended the legends of Europe with the tales he had heard while wandering as a young man through New York's Catskill Mountains and Hudson Valley. The stories, including both "The Legend of Sleepy Hollow"and "Rip Van Winkle," appeared in 1820 as *The Sketch-Book of Geoffrey Crayon, Gent.* The collection was wildly successful. However, in 1824, Irving published *Tales of a Traveller* (which contained "The Devil and Tom Walker"), and the book was not well received. In fact, the criticism was so harsh that Irving stopped writing fiction altogether.

Irving returned to America in 1832 to live with his brother on the Sunnyside estate. He died at the age of 76 and was buried near the haunting ground of his famous horseman—in New York's Sleepy Hollow Cemetery.

Sleepy Hollow Cemetery

LITERARY ANALYSIS: SATIRE

Irving was a master of **satire,** a literary device in which people, customs, or institutions are ridiculed with the purpose of improving society. In this passage, Irving pokes fun at quarrelsome, complaining women:

. . . Though a female scold is generally considered to be a match for the devil, yet in this instance she appears to have had the worst of it.

Satire is often subtle, so as you read, watch for its indicators: humor, exaggeration, absurd situations, and irony.

READING SKILL: INTERPRET IMAGERY

Through the creative use of **imagery**—words and phrases that appeal to the five senses—Irving develops his characters and establishes mood.

. . . There lived near this place a meager, miserly fellow, of the name of Tom Walker. He had a wife as miserly as himself. . . . They lived in a forlorn-looking house that stood alone and had an air of starvation.

As you read, use a chart like the one shown to record images that support the story's characterization and mood.

Images	Characterization	Mood
house with a look of starvation	Tom and his wife are miserly.	depressing

Review: **Make Inferences**

VOCABULARY IN CONTEXT

The following words are critical to the story of a miser who would trade his soul for money. Check your understanding of each one by rewording the sentence in which it appears.

1. The **melancholy** sight of the graveyard chilled him.
2. The **persecution** of the Puritans went unchallenged.
3. The mention of gold awakened his **avarice.**
4. The corrupt **usurer** charged 20 percent interest.
5. **Speculating** in land deals held the promise of quick profits.
6. Hard economic times are **propitious** for moneylenders.
7. People who flaunt their wealth are guilty of **ostentation.**
8. He was a strict **censurer** of other people's vices.

Explore the Key Idea

Are you willing to PAY ANY PRICE?

KEY IDEA People who'll stop at nothing to achieve wealth, success, or fame are often said to have "sold their soul." In other words, they have sacrificed something important—moral beliefs, privacy, family—in order to get what they want. Consider this kind of trade-off. Do you think it might ever be worth the **consequences?**

DISCUSS Working with a partner, list several people—real or fictional—who fit this profile. Then pick one such person and list his or her gains and their consequences. Assign a value to each item and decide whether, overall, the prize was worth the price. Share your conclusions with the rest of the class.



The DEVIL and Tom Walker

WASHINGTON IRVING

BACKGROUND The story of Tom Walker is a variation on the legend of Faust, a 16th-century magician and astrologer who was said to have sold his soul to the devil for wisdom, money, and power. Washington Irving reinvented the tale, setting it in the 1720s in an area of New England settled by Quakers and Puritans. In Irving's comic retelling of the legend, the writer satirizes people who present a pious public image as they "sell their soul" for money.

A few miles from Boston in Massachusetts, there is a deep inlet, winding several miles into the interior of the country from Charles Bay, and terminating in a thickly wooded swamp or morass. On one side of this inlet is a beautiful dark grove; on the opposite side the land rises abruptly from the water's edge into a high ridge, on which grow a few scattered oaks of great age and immense size. Under one of these gigantic trees, according to old stories, there was a great amount of treasure buried by Kidd the pirate. The inlet allowed a facility to bring the money in a boat secretly and at night to the very foot of the hill; the elevation of the place permitted a good lookout to be kept that no one was at hand; while the remarkable trees formed good landmarks by which the place might easily be found again. The old stories add, moreover, that the devil presided at the hiding of the money and took it under his guardianship; but this, it is well-known, he always does with buried treasure, particularly when it has been ill-gotten. Be that as it may, Kidd never returned to recover his wealth; being shortly after seized at Boston, sent out to England, and there hanged for a pirate. A

ANALYZE VISUALS
Artist John Quidor is remembered today for his series of fantastic, grotesque paintings based on the writings of Washington Irving. In this detail from a Quidor painting, a man discovers a store of hidden gold. What aspects of the painting help create its emotional impact?

A IMAGERY
Reread lines 1–15. What details in the description suggest that this is an ill-fated place?

The Money Diggers (1832), John Quidor.
© Brooklyn Museum of Art/Corbis.



About the year 1727, just at the time that earthquakes were prevalent in New England, and shook many tall sinners down upon their knees, there lived near this place a meager, miserly fellow, of the name of Tom Walker. He had a wife as miserly as himself: they were so miserly that they even conspired to cheat each other. Whatever the woman could lay hands on, she hid away; a hen could not cackle but she was on the alert to secure the new-laid egg. Her husband was continually prying about to detect her secret hoards, and many and fierce were the conflicts that took place about what ought to have been common property. They lived in a forlorn-looking house that stood alone and had an air of starvation. A few straggling savin trees, emblems of sterility, grew near it; no smoke ever curled from its chimney; no traveler stopped at its door. A miserable horse, whose ribs were as articulate as the bars of a gridiron,[1] stalked about a field, where a thin carpet of moss, scarcely covering the ragged beds of puddingstone,[2] tantalized and balked his hunger; and sometimes he would lean his head over the fence, look piteously at the passerby and seem to petition deliverance from this land of famine. B

The house and its inmates had altogether a bad name. Tom's wife was a tall termagant,[3] fierce of temper, loud of tongue, and strong of arm. Her voice was often heard in wordy warfare with her husband; and his face sometimes showed signs that their conflicts were not confined to words. No one ventured, however, to interfere between them. The lonely wayfarer shrunk within himself at the horrid clamor and clapper-clawing;[4] eyed the den of discord askance;[5] and hurried on his way, rejoicing, if a bachelor, in his celibacy. C

One day that Tom Walker had been to a distant part of the neighborhood, he took what he considered a shortcut homeward, through the swamp. Like most shortcuts, it was an ill-chosen route. The swamp was thickly grown with great gloomy pines and hemlocks, some of them ninety feet high, which made it dark at noonday, and a retreat for all the owls of the neighborhood. It was full of pits and quagmires, partly covered with weeds and mosses, where the green surface often betrayed the traveler into a gulf of black, smothering mud; there were also dark and stagnant pools, the abodes of the tadpole, the bullfrog, and the water snake; where the trunks of pines and hemlocks lay half-drowned, half-rotting, looking like alligators sleeping in the mire. D

Tom had long been picking his way cautiously through this treacherous forest; stepping from tuft to tuft of rushes and roots, which afforded precarious footholds among deep sloughs; or pacing carefully, like a cat, along the prostrate trunks of trees; startled now and then by the sudden screaming of the bittern,[6] or the quacking of wild duck rising on the wind from some solitary pool. At length he arrived at a firm piece of ground, which ran out like a peninsula into the deep bosom of the swamp. It had been one of the strongholds of the Indians during their wars

B IMAGERY
Identify the images in lines 16–30 that help to characterize Tom and his wife. What **character traits** do these images reveal?

C SATIRE
In lines 31–37, Irving satirizes scolding women and the institution of marriage. What humorous details indicate this satire?

D IMAGERY
What kind of **mood** is established by the description of the swamp in lines 40–47?

1. **as articulate . . . gridiron:** as clearly separated as the bars of a grill.
2. **puddingstone:** a rock consisting of pebbles and gravel cemented together.
3. **termagant** (tûr´mə-gənt): a quarrelsome, scolding woman.
4. **clapper-clawing:** scratching or clawing with the fingernails.
5. **eyed . . . askance** (ə-skăns´): looked disapprovingly at the house filled with arguing.
6. **bittern:** a wading bird with mottled, brownish plumage and a deep, booming cry.

with the first colonists. Here they had thrown up a kind of fort, which they had looked upon as almost impregnable, and had used as a place of refuge for their squaws and children.

Nothing remained of the old Indian fort but a few embankments, gradually sinking to the level of the surrounding earth, and already overgrown in part by oaks and other forest trees, the foliage of which formed a contrast to the dark pines and hemlocks of the swamp.

It was late in the dusk of evening when Tom Walker reached the old fort, and he paused there awhile to rest himself. Anyone but he would have felt unwilling to linger in this lonely, **melancholy** place, for the common people had a bad opinion of it, from the stories handed down from the time of the Indian wars, when it was asserted that the savages held incantations[7] here, and made sacrifices to the evil spirit.

melancholy (mĕl′ən-kŏl′ē) *adj.* gloomy; sad

Tom Walker, however, was not a man to be troubled with any fears of the kind. He reposed himself for some time on the trunk of a fallen hemlock, listening to the boding cry of the tree toad, and delving with his walking staff into a mound of black mold at his feet. As he turned up the soil unconsciously, his staff struck against something hard. He raked it out of the vegetable mold, and lo! a cloven skull, with an Indian tomahawk buried deep in it, lay before him. The rust on the weapon showed the time that had elapsed since this death-blow had been given. It was a dreary memento of the fierce struggle that had taken place in this last foothold of the Indian warriors.

"Humph!" said Tom Walker, as he gave it a kick to shake the dirt from it. E

E MAKE INFERENCES
Look again at lines 68 and 77. What can you infer about Tom Walker from his reaction to the swamp and to his grisly discovery of the skull?

"Let that skull alone!" said a gruff voice. Tom lifted up his eyes, and beheld a great black man seated directly opposite him, on the stump of a tree. He was exceedingly surprised, having neither heard nor seen anyone approach; and he was still more perplexed on observing, as well as the gathering gloom would permit, that the stranger was neither Negro nor Indian. It is true he was dressed in a rude half-Indian garb, and had a red belt or sash swathed round his body; but his face was neither black nor copper-color, but swarthy and dingy, and begrimed with soot, as if he had been accustomed to toil among fires and forges. He had a shock of coarse black hair, that stood out from his head in all directions, and bore an ax on his shoulder.

He scowled for a moment at Tom with a pair of great red eyes.

"What are you doing on my grounds?" said the black man, with a hoarse, growling voice.

"Your grounds!" said Tom, with a sneer, "no more your grounds than mine; they belong to Deacon Peabody."

"Deacon Peabody be d—d," said the stranger, "as I flatter myself he will be, if he does not look more to his own sins and less to those of his neighbors. Look yonder, and see how Deacon Peabody is faring."

7. **incantations:** verbal charms or spells recited to produce a magic effect.



The Devil and Tom Walker (1856), John Quidor. Oil on canvas, 68.8 cm × 86.6 cm.
© The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 1967.18.

ANALYZE VISUALS
This Quidor painting illustrates the first meeting between Tom and the devil. In your opinion, how well do the artist's choices of color and shading and his depiction of Tom's **character** match the story? Explain.

Tom looked in the direction that the stranger pointed, and beheld one of the great trees, fair and flourishing without, but rotten at the core, and saw that it had been nearly hewn through, so that the first high wind was likely to blow it down. On the bark of the tree was scored the name of Deacon Peabody, an eminent man, who had waxed wealthy by driving shrewd bargains with the Indians. He now looked around, and found most of the tall trees marked with the name of some great man of the colony, and all more or less scored by the ax. The one on which he had been seated, and which had evidently just been hewn down, bore the name of Crowninshield; and he recollected a mighty rich man of that name, who made a vulgar display of wealth, which it was whispered he had acquired by buccaneering.[8] F

"He's just ready for burning!" said the black man, with a growl of triumph. "You see, I am likely to have a good stock of firewood for winter."

"But what right have you," said Tom, "to cut down Deacon Peabody's timber?"

"The right of a prior claim," said the other. "This woodland belonged to me long before one of your white-faced race put foot upon the soil."

"And pray, who are you, if I may be so bold?" said Tom.

"Oh, I go by various names. I am the wild huntsman in some countries; the black miner in others. In this neighborhood I am he to whom the red men consecrated this spot, and in honor of whom they now and then roasted a white man, by way of sweet-smelling sacrifice. Since the red men have been exterminated by you white savages, I amuse myself by presiding at the **persecutions** of Quakers and Anabaptists;[9] I am the great patron and prompter of slave dealers, and the grand master of the Salem witches." G

"The upshot of all which is that, if I mistake not," said Tom, sturdily, "you are he commonly called Old Scratch."[10]

"The same, at your service!" replied the black man, with a half-civil nod.

Such was the opening of this interview, according to the old story; though it has almost too familiar an air to be credited. One would think that to meet with such a singular personage, in this wild, lonely place, would have shaken any man's nerves; but Tom was a hard-minded fellow, not easily daunted, and he had lived so long with a termagant wife that he did not even fear the devil.

It is said that after this commencement they had a long and earnest conversation together, as Tom returned homeward. The black man told him of great sums of money buried by Kidd the pirate, under the oak trees on the high ridge, not far from the morass. All these were under his command, and protected by his power, so that none could find them but such as propitiated his favor. These he offered to place within Tom Walker's reach, having conceived an especial kindness for him; but they were to be had only on certain conditions. What these conditions were may be easily surmised, though Tom never disclosed them publicly. They must have been very hard, for he required time to think of them, and he was not a man

F MAKE INFERENCES
Reread lines 96–105. Why do you think the trees are marked with the men's names

persecution
(pûr´sĭ-kyo͞o´shən) *n.*
the act or practice of oppressing or harassing with ill-treatment, especially because of race, religion, gender, or beliefs

G SATIRE
Reread lines 115–118. What do they tell you about the author's attitude toward the activities of the early settlers? What led you to make that inference?

8. **buccaneering:** robbing ships at sea; piracy.
9. **presiding . . . Anabaptists:** exercising authority over the oppression of Christian groups that the Puritans considered heretical.
10. **Old Scratch:** a nickname for the devil.



Forest Landscape (1800s), Asher Brown Durand. Oil on canvas, 76.2 cm × 66 cm. © Brooklyn Museum of Art/ Bridgeman Art Library.

to stick at trifles when money was in view. When they had reached the edge of the swamp, the stranger paused. "What proof have I that all you have been telling me is true?" said Tom. "There's my signature," said the black man, pressing his finger on Tom's forehead. So saying, he turned off among the thickets of the swamp, and seemed, as Tom said, to go down, down, down, into the earth, until nothing but his head and shoulders could be seen, and so on, until he totally disappeared.

When Tom reached home, he found the black print of a finger burnt, as it were, into his forehead, which nothing could obliterate.

The first news his wife had to tell him was the sudden death of Absalom Crowninshield, the rich buccaneer. It was announced in the papers with the usual flourish that "a great man had fallen in Israel."[11]

11. **a great man . . . Israel:** a biblical reference—"Know ye not that there is a prince and a great man fallen this day in Israel?" (2 Samuel 3:38)—used, with unconscious irony, by the papers to mean that an important member of God's people on earth had passed away.

Tom recollected the tree which his black friend had just hewn down and which was ready for burning. "Let the freebooter[12] roast," said Tom; "who cares!" He now felt convinced that all he had heard and seen was no illusion.

He was not prone to let his wife into his confidence; but as this was an uneasy secret, he willingly shared it with her. All her **avarice** was awakened at the mention of hidden gold, and she urged her husband to comply with the black man's terms, and secure what would make them wealthy for life. However Tom might have felt disposed to sell himself to the devil, he was determined not to do so to oblige his wife; so he flatly refused, out of the mere spirit of contradiction. Many and bitter were the quarrels they had on the subject; but the more she talked, the more resolute was Tom not to be damned to please her.

avarice (ăv′ə-rĭs) *n.* immoderate desire for wealth; greed

At length she determined to drive the bargain on her own account, and if she succeeded, to keep all the gain to herself. Being of the same fearless temper as her husband, she set off for the old Indian fort toward the close of a summer's day. She was many hours absent. When she came back, she was reserved and sullen in her replies. She spoke something of a black man, whom she met about twilight hewing at the root of a tall tree. He was sulky, however, and would not come to terms; she was to go again with a propitiatory offering, but what it was she forbore to say.

The next evening she set off again for the swamp, with her apron heavily laden. Tom waited and waited for her, but in vain; midnight came, but she did not make her appearance; morning, noon, night returned, but still she did not come. Tom now grew uneasy for her safety, especially as he found she had carried off in her apron the silver teapot and spoons, and every portable article of value. Another night elapsed, another morning came; but no wife. In a word, she was never heard of more.

What was her real fate nobody knows, in consequence of so many pretending to know. It is one of those facts which have become confounded by a variety of historians. Some asserted that she lost her way among the tangled mazes of the swamp, and sank into some pit or slough; others, more uncharitable, hinted that she had eloped with the household booty and made off to some other province; while others surmised that the tempter had decoyed her into a dismal quagmire, on the top of which her hat was found lying. In confirmation of this, it was said a great black man, with an ax on his shoulder, was seen late that very evening coming out of the swamp, carrying a bundle tied in a check apron, with an air of surly triumph. H

GRAMMAR AND STYLE
Irving emphasizes ideas and creates lyricism through the use of **parallelism,** the repetition of grammatical structures. In lines 173–177, for example, the writer uses parallelism to present three possible fates of Tom's wife.

The most current and probable story, however, observes that Tom Walker grew so anxious about the fate of his wife and his property that he set out at length to seek them both at the Indian fort. During a long summer's afternoon he searched about the gloomy place, but no wife was to be seen. He called her name repeatedly, but she was nowhere to be heard. The bittern alone responded to his voice, as they flew screaming by; or the bullfrog croaked dolefully from a neighboring pool. At length, it is said, just in the brown hour of twilight, when the owls began to hoot, and the bats to flit about, his attention was attracted by the clamor of carrion crows[13] hovering about a cypress tree. He looked up, and beheld a bundle tied in a

12. **freebooter:** pirate.

13. **carrion crows:** crows that feed on dead or decaying flesh.

check apron, and hanging in the branches of the tree, with a great vulture perched hard by, as if keeping watch upon it. He leaped with joy; for he recognized his wife's apron and supposed it to contain the household valuables. I

"Let us get hold of the property," said he consolingly to himself, "and we will endeavor to do without the woman."

As he scrambled up the tree, the vulture spread its wide wings, and sailed off screaming into the deep shadows of the forest. Tom seized the checked apron, but, woeful sight! found nothing but a heart and liver tied up in it!

Such, according to this most authentic old story, was all that was to be found of Tom's wife. She had probably attempted to deal with the black man as she had been accustomed to deal with her husband; but though a female scold is generally considered a match for the devil, yet in this instance she appears to have had the worst of it. She must have died game, however; for it is said Tom noticed many prints of cloven feet stamped upon the tree, and found handfuls of hair that looked as if they had been plucked from the coarse black shock of the woodman. Tom knew his wife's prowess by experience. He shrugged his shoulders, as he looked at the signs of a fierce clapper-clawing. "Egad," said he to himself, "Old Scratch must have had a tough time of it!" J

Tom consoled himself for the loss of his property with the loss of his wife, for he was a man of fortitude. He even felt something like gratitude towards the black woodman, who, he considered, had done him a kindness. He sought, therefore, to cultivate a further acquaintance with him, but for some time without success; the old blacklegs played shy, for, whatever people may think, he is not always to be had for calling for: he knows how to play his cards when pretty sure of his game.

At length, it is said, when delay had whetted Tom's eagerness to the quick, and prepared him to agree to anything rather than not gain the promised treasure, he met the black man one evening in his usual woodsman's dress, with his ax on his shoulder, sauntering along the swamp, and humming a tune. He affected to receive Tom's advances with great indifference, made brief replies, and went on humming his tune.

By degrees, however, Tom brought him to business, and they began to haggle about the terms on which the former was to have the pirate's treasure. There was one condition which need not be mentioned, being generally understood in all cases where the devil grants favors; but there were others about which, though of less importance, he was inflexibly obstinate. He insisted that the money found through his means should be employed in his service. He proposed, therefore, that Tom should employ it in the black traffic; that is to say, that he should fit out a slave ship. This, however, Tom resolutely refused: he was bad enough in all conscience; but the devil himself could not tempt him to turn slave trader.

Finding Tom so squeamish on this point, he did not insist upon it, but proposed, instead, that he should turn **usurer;** the devil being extremely anxious for the increase of usurers, looking upon them as his peculiar people.

To this no objections were made, for it was just to Tom's taste.

"You shall open a broker's shop in Boston next month," said the black man.

"I'll do it tomorrow, if you wish," said Tom Walker.

"You shall lend money at two percent a month."

"Egad, I'll charge four!" replied Tom Walker.

I IMAGERY
Which images in lines 189–192 suggest that Tom's discovery won't be a pleasant one?

J SATIRE
How does Irving use **humor** and **exaggeration** to satirize a "female scold" in lines 199–207?

usurer (yo͞o′zhər-ər) *n.* one who lends money, at interest, especially at an unusually or unlawfully high rate of interest

"You shall extort bonds, foreclose mortgages, drive the merchants to bankruptcy—"

"I'll drive them to the d——l," cried Tom Walker.

"You are the usurer for my money!" said blacklegs with delight. "When will you want the rhino?"[14]

"This very night."

"Done!" said the devil.

"Done!" said Tom Walker. So they shook hands and struck a bargain. K

A few days' time saw Tom Walker seated behind his desk in a countinghouse[15] in Boston.

His reputation for a ready-moneyed man, who would lend money out for a good consideration, soon spread abroad. Everybody remembers the time of Governor Belcher, when money was particularly scarce. It was a time of paper credit. The country had been deluged with government bills; the famous Land Bank[16] had been established; there had been a rage for **speculating;** the people had run mad with schemes for new settlements; for building cities in the wilderness; land-jobbers[17] went about with maps of grants, and townships, and Eldorados[18] lying nobody knew where, but which everybody was ready to purchase. In a word, the great speculating fever, which breaks out every now and then in the country, had raged to an alarming degree, and everybody was dreaming of making sudden fortunes from nothing. As usual the fever had subsided; the dream had gone off, and the imaginary fortunes with it; the patients were left in doleful plight, and the whole country resounded with the consequent cry of "hard times."

At this **propitious** time of public distress did Tom Walker set up as usurer in Boston. His door was soon thronged by customers. The needy and adventurous, the gambling speculator, the dreaming land-jobber, the thriftless tradesman, the merchant with cracked credit; in short, everyone driven to raise money by desperate means and desperate sacrifices hurried to Tom Walker.

Thus Tom was the universal friend of the needy and acted like a "friend in need"; that is to say, he always exacted good pay and good security. In proportion to the distress of the applicant was the hardness of his terms. He accumulated bonds and mortgages; gradually squeezed his customers closer and closer; and sent them at length, dry as a sponge, from his door.

In this way he made money hand over hand, became a rich and mighty man, and exalted his cocked hat upon 'Change.[19] He built himself, as usual, a vast

K SATIRE
Reread lines 232–243. How does Tom compare with the devil in terms of his greed and mercilessness? Decide what comment Irving is making about usurers in general.

speculating
(spĕk'yə- lā´tĭng) *n.* engaging in risky business transactions on the chance of a quick or considerable profit

propitious
(prə-pĭsh'əs) *adj.* helpful or advantageous; favorable

14. **rhino:** a slang term for money.
15. **countinghouse:** an office in which a business firm conducts its bookkeeping, correspondence, and similar activities.
16. **Land Bank:** Boston merchants organized the Land Bank in 1739. Landowners could take out mortgages on their property and then repay the loans with cash or manufactured goods. When the Land Bank was outlawed in 1741, many colonists lost money.
17. **land-jobbers:** people who buy and sell land for profit.
18. **Eldorados:** places of fabulous wealth or great opportunity. Early Spanish explorers sought a legendary country named El Dorado, which was rumored to be rich with gold.
19. **exalted . . . 'Change:** proudly raised himself to a position of importance as a trader on the stock exchange.

house, out of **ostentation;** but left the greater part of it unfinished and unfurnished, out of parsimony. He even set up a carriage in the fullness of his vainglory,[20] though he nearly starved the horses which drew it; and as the ungreased wheels groaned and screeched on the axletrees, you would have thought you heard the souls of the poor debtors he was squeezing. L

As Tom waxed old, however, he grew thoughtful. Having secured the good things of this world, he began to feel anxious about those of the next. He thought with regret on the bargain he had made with his black friend, and set his wits to work to cheat him out of the conditions. He became, therefore, all of a sudden, a violent churchgoer. He prayed loudly and strenuously, as if heaven were to be taken by force of lungs. Indeed, one might always tell when he had sinned most during the week, by the clamor of his Sunday devotion. The quiet Christians who had been modestly and steadfastly traveling Zionward[21] were struck with self-reproach at seeing themselves so suddenly outstripped in their career by this new-made convert. Tom was as rigid in religious as in money matters; he was a stern supervisor and **censurer** of his neighbors, and seemed to think every sin entered up to their account became a credit on his own side of the page. He even talked of the expediency of reviving the persecution of Quakers and Anabaptists. In a word, Tom's zeal became as notorious as his riches. M

Still, in spite of all this strenuous attention to forms, Tom had a lurking dread that the devil, after all, would have his due.[22] That he might not be taken unawares, therefore, it is said he always carried a small Bible in his coat pocket. He had also a great folio Bible on his countinghouse desk, and would frequently be found reading it when people called on business; on such occasions he would lay his green spectacles in the book, to mark the place, while he turned round to drive some usurious bargain.

Some say that Tom grew a little crackbrained in his old days, and that fancying his end approaching, he had his horse new shod, saddled and bridled, and buried with his feet uppermost; because he supposed that at the last day the world would be turned upside down; in which case he should find his horse standing ready for mounting, and he was determined at the worst to give his old friend a run for it. This, however, is probably a mere old wives' fable. If he really did take such a precaution, it was totally superfluous; at least so says the authentic old legend, which closes his story in the following manner:

One hot summer afternoon in the dog days, just as a terrible black thundergust was coming up, Tom sat in his countinghouse, in his white linen cap and India silk morning gown. He was on the point of foreclosing a mortgage, by which he would complete the ruin of an unlucky land speculator for whom he had professed the greatest friendship. The poor land-jobber begged him to grant a few months' indulgence. Tom had grown testy and irritated, and refused another day.

ostentation
(ŏs´ tĕn-tā'shən) *n.* display meant to impress others; boastful showiness

L IMAGERY
Find the images in lines 264–275 that are used to describe both Tom and his clients. What do these images tell you about Tom and his methods?

censurer
(sĕn'shər-ər) *n.* one who expresses strong disapproval or harsh criticism

M SATIRE
What kind of churchgoer is represented by Tom in lines 276–289? Think about what Irving is suggesting about this kind of individual.

20. **vainglory:** boastful, undeserved pride in one's accomplishments or qualities.
21. **Zionward:** toward heaven.
22. **the devil . . . due:** a reference to the proverb "Give the devil his due," used to mean "Give even a disagreeable person the credit he or she deserves." Here, of course, the expression is used literally rather than figuratively.

"My family will be ruined and brought upon the parish," said the land-jobber. "Charity begins at home," replied Tom; "I must take care of myself in these hard times."

"You have made so much money out of me," said the speculator.

Tom lost his patience and his piety. "The devil take me," said he, "if I have made a farthing!"[23]

Just then there were three loud knocks at the street door. He stepped out to see who was there. A black man was holding a black horse, which neighed and stamped with impatience.

320 "Tom, you're come for," said the black fellow, gruffly. Tom shrank back, but too late. He had left his little Bible at the bottom of his coat pocket, and his big Bible on the desk buried under the mortgage he was about to foreclose; never was a sinner taken more unawares. The black man whisked him like a child into the saddle,

23. **farthing:** a coin worth one-fourth of a penny, formerly used throughout the British Empire.

ANALYZE VISUALS
What elements in this painting by Quidor emphasize the human fear of the supernatural and the consequences of greed? Explain.



Tom Walker's Flight (about 1856), John Quidor. Oil on canvas, 26 3/4″ × 33 3/4″. The Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.84.

gave the horse the lash, and away he galloped, with Tom on his back, in the midst of the thunderstorm. The clerks stuck their pens behind their ears, and stared after him from the windows. Away went Tom Walker, dashing down the streets; his white cap bobbing up and down, his morning gown fluttering in the wind, and his steed striking fire out of the pavement at every bound. When the clerks turned to look for the black man, he had disappeared.

Tom Walker never returned to foreclose the mortgage. A countryman, who lived on the border of the swamp, reported that in the height of the thundergust he had heard a great clattering of hoofs and a howling along the road, and running to the window caught sight of a figure, such as I have described, on a horse that galloped like mad across the fields, over the hills, and down into the black hemlock swamp toward the old Indian fort; and that shortly after a thunderbolt falling in that direction seemed to set the whole forest in a blaze.

The good people of Boston shook their heads and shrugged their shoulders, but had been so much accustomed to witches and goblins, and tricks of the devil, in all kinds of shapes, from the first settlement of the colony, that they were not so much horror-struck as might have been expected. Trustees were appointed to take charge of Tom's effects. There was nothing, however, to administer upon. On searching his coffers[24] all his bonds and mortgages were found reduced to cinders. In place of gold and silver, his iron chest was filled with chips and shavings; two skeletons lay in his stable instead of his half-starved horses, and the very next day his great house took fire and burnt to the ground. N

Such was the end of Tom Walker and his ill-gotten wealth. Let all griping money brokers lay this story to heart. The truth of it is not to be doubted. The very hole under the oak trees whence he dug Kidd's money is to be seen to this day; and the neighboring swamp and old Indian fort are often haunted in stormy nights by a figure on horseback, in morning gown and white cap, which is doubtless the troubled spirit of the usurer. In fact the story has resolved itself into a proverb so prevalent throughout New England, of "The Devil and Tom Walker."

N IMAGERY
Reread lines 341–345. What **message** do these images suggest about material possessions and those who seek them?

24. **coffers:** safes or strongboxes designed to hold money or other valuable items.

Comprehension

1. **Recall** What character traits do Tom Walker and his wife share?
2. **Recall** What bargain does Tom make with the stranger in the forest?
3. **Summarize** How does Tom try to avoid fulfilling his end of the bargain?

Literary Analysis

4. **Compare Character Traits** As Tom gets older, he begins to worry about his actions and becomes "a violent churchgoer." But does he really change? Support your opinion with examples from the story. Use a chart like the one shown to collect evidence.

	Before the Bargain	As He Ages
Attitude		
Statements		
Actions		

5. **Draw Conclusions** In your opinion, is there any way Tom could have escaped the **consequences** of his deal with the devil? Use evidence from the story and your own knowledge of human nature to support your answer.
6. **Interpret Imagery** Review the examples of images you recorded as you read the story. How does Irving use each of the following images to support characterization and mood?
   - the description of the trees and the swamp (lines 40–47)
   - the description of the hewn trees (lines 96–102)
   - the description of Tom's new house (lines 270–272)
   - the description of Tom as a churchgoer (lines 279–289)
7. **Analyze Satire** Through statements he makes about Tom Walker, his wife, and his community, what messages is Irving communicating about
   - women (lines 31–37)?
   - the Puritan attitude (lines 115–118)?
   - the slave trade (lines 224–227)?
   - moneylenders (lines 228–230)?
8. **Analyze Irony** Much of the humor in this tale is based on irony, where what happens or is said is the opposite of what one would expect. Look again at lines 290–296. What is ironic about Tom's mix of Bible study and business?

Literary Criticism

9. **Critical Interpretations** The story of Tom Walker engaged readers both here and in Europe for many different, and sometimes conflicting, reasons. Look at the story again through the eyes of each of the following people. What reasons would you give for recommending the story to others?
   - businessman
   - banker
   - English critic
   - revolutionary
   - Puritan
   - American politician

Vocabulary in Context

WORD LIST

avarice
censurer
melancholy
ostentation
persecution
propitious
speculating
usurer

VOCABULARY PRACTICE

Choose the vocabulary word that best matches each description below.

1. someone who loves to nag, criticize, and sneer
2. your mood if you suddenly lost your job, your best friend, or your dog
3. what a hot day is to lemonade vendors
4. a pretentious display that is meant to impress others
5. what the Bill of Rights was written to prevent
6. what someone who buys stock in a struggling company is doing
7. a person you don't want to have help you out of financial difficulties
8. a feeling that can make someone drool in a department store

VOCABULARY IN WRITING

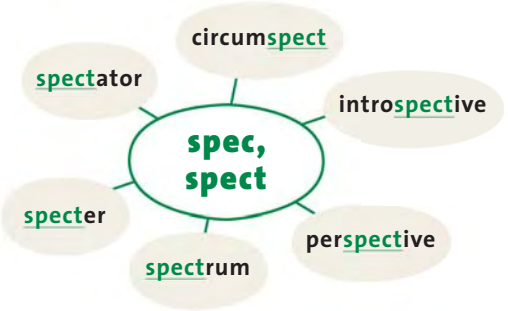
Using at least four vocabulary words, write an obituary that might have been published after the death of Tom Walker. Remember as you write that he was not a well-loved figure, so there is no need to be diplomatic. An example beginning is shown below.

EXAMPLE SENTENCE

Tom Walker, the corrupt ***usurer*** *who has been the source of much misery in this town, disappeared last week and is presumed dead.*

VOCABULARY STRATEGY: THE LATIN ROOT *spec*

When Tom Walker's neighbors speculated in land, they were hoping to spot opportunities for a quick profit. The Latin root *spec* in the word *speculating* actually means "to look at" or "to see or behold." Words containing this root, or the related forms *spect* and *spic,* usually have something to do with light, sight, or clarity.



PRACTICE Match each definition below with the appropriate word from the word web, considering what you know about the Latin root *spec* and the other word parts shown.

1. tending to look within, at one's own thoughts or feelings
2. an observer of an event
3. a ghostly sight or apparition
4. showing unwillingness to act rashly; prudent
5. a point of view
6. a range of colored light

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
WRITE A STORY An archetypal plot is a basic storyline that serves as a frame for stories across time and cultures. Any Faust-like tale of a person who "sells his soul" for personal gain is based on an archetype. The story of Cinderella also has its origins in an archetype. Choose a contemporary situation, such as a political race, or a well-known character type, such as a social climber. Write a **one-to-three-page story** around it that fits the Faustian archetype. Be sure to show the consequences of the main character's actions.	***A successful story will . . .*** • have a well-developed main character • clearly show the character's goals and choices • effectively portray the consequences of the choices • reflect the Faustian archetype

GRAMMAR AND STYLE

RECOGNIZE PARALLELISM Review the **Grammar and Style** note on page 319. One of the many delights of Irving's style is his use of parallelism—the repetition of grammatical structures—to create emphasis or to add rhythm. Here is an example from the story:

> *Tom's wife was a tall termagant, fierce of temper, loud of tongue, and strong of arm.* (lines 31–32)

Notice that each of the highlighted phrases contains an adjective (*fierce, loud,* and *strong*) followed by a prepositional phrase (*of temper, of tongue,* and *of arm*). Read the sentence aloud. How does it sound? How does the parallelism affect the description of Tom's wife?

PRACTICE Write down each of the following sentences from the selection. Then identify the parallel elements from each sentence as shown and write your own sentence with similar parallel elements.

EXAMPLE

. . . No smoke ever curled from its chimney; no traveler stopped at its door.

No frown ever crossed his face; no complaint crossed his lips.

1. "Oh, I go by various names. I am the wild huntsman in some countries; the black miner in others. . . . I am the great patron and prompter of slave dealers, and the grand master of the Salem witches."
2. . . . Midnight came, but she did not make her appearance; morning, noon, night returned, but still she did not come.
3. He built himself, as usual, a vast house, out of ostentation; but left the greater part of it unfinished and unfurnished, out of parsimony.

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

Thanatopsis

Poem by William Cullen Bryant

NOTABLE QUOTE

"Truth, crushed to earth, shall rise again."

FYI

Did you know that William Cullen Bryant . . .

- could say the alphabet at 16 months of age?
- helped found the Republican Party?
- was an early abolitionist and staunch supporter of Abraham Lincoln?

Author Online

For more on William Cullen Bryant, visit the **Literature Center** at **ClassZone.com.**



William Cullen Bryant

1794–1878

In his own day, William Cullen Bryant was a literary superstar. Schoolchildren recited his poetry. Adults pored over his newspaper editorials. And other writers praised his genius. James Fenimore Cooper even went so far as to call Bryant "the author of America" for helping to create a distinctive American literature.

All-American Poet Born in 1794 in Cummington, Massachusetts, Bryant began his writing career at an early age. At 10, he translated poems written in Latin; at 13, he published "The Embargo," a poem satirizing the policies of President Thomas Jefferson.

But the young Bryant was most inspired to write poetry about the natural world. As a boy, he spent hours exploring the forests and hills near his home. His earliest efforts reflected the influence of the English romantic poets.

In time, however, Bryant discovered his American voice. At the ripe old age of 18, he wrote "Thanatopsis," a poem inspired by his wanderings in the countryside. The American editor who published the poem was so struck by its brilliance that he asserted, "No one on this side of the Atlantic is capable of writing such a verse."

Career Moves At his father's urging, Bryant attended law school and spent ten years as a lawyer in Plainsfield, Massachusetts. But he was destined for a career in literature and writing. Leaving behind the "disagreeable drudgery" of his law practice, Bryant moved to New York City in 1825 to become a journalist.

Eventually, he became the editor-in-chief of the *New York Evening Post,* a position he held until his death. A committed political and social activist, Bryant used the newspaper to advocate for human rights and the protection of the environment.

Lifelong Naturalist Unfortunately, Bryant's journalistic work took a toll on his poetry. Nonetheless, Bryant left his mark on American literature as one of the first poets to overthrow what he called the "servile habit of copying" English poets.

Above all, Bryant is celebrated for his power to portray the wild American landscape. Walking up to 40 miles a day, he developed a deep knowledge of America's forests, streams, mountains, and valleys. "Even as an old man," noted one critic, "Bryant was never content unless he knew the name of every tree, bush, and weed in sight."

LITERARY ANALYSIS: BLANK VERSE

William Cullen Bryant wrote "Thanatopsis" in a verse form known as blank verse. **Blank verse** is unrhymed poetry written in **iambic pentameter.** In this meter, each line has five iambic feet, a pattern consisting of an unstressed syllable (˘) followed by a stressed syllable (´). Read the following lines from "Thanatopsis" aloud to hear the rhythm:

˘ ´ ˘ ´ ˘ ´ ˘ ´ ˘ ´
To him who in the love of Nature holds
˘ ´ ˘ ´ ˘ ´ ˘ ´ ˘ ´
Communion with her visible forms, she speaks

Notice that the lines do not have a singsong quality as some lines of rhymed poetry do. In fact, good blank verse imitates the natural rhythms of spoken English and so sounds very much like the way people talk. Bryant also achieves this effect through the use of **enjambment,** which means that one line ends without a pause and continues into the next line for its meaning. As you read "Thanatopsis," notice how the poem's rhythm imitates natural speech.

READING SKILL: UNDERSTAND STRUCTURE

In poetry, **structure** is the arrangement of words and lines to produce a desired effect. The structure of a poem usually emphasizes important aspects of content and can help a poet indicate shifts in mood. Use the following strategies to help you understand the structure and effects of Bryant's poem:

- Notice the indented line that indicates the beginning of each of the three verse sections in the poem.
- Summarize each section to understand the content and central ideas.
- Look for details and word choices that convey mood.

As you read "Thanatopsis," use a chart like the one shown to record the ideas and mood evoked in each section of the poem.

Section	Ideas	Mood
1st	Death comes to everyone.	bleak
2nd		
3rd		

Explore the Key Idea

What can DEATH *teach us about life?*

KEY IDEA Some people view death as the ultimate enemy. Others, however, consider it a natural part of life. Acceptance of that fact is a theme of William Cullen Bryant's "Thanatopsis." But death—and life—have other important **lessons** to teach us. One is recognizing that death, since it comes to us all, makes us all equal. What are some other important life lessons?

SURVEY With a partner, conduct a survey among your classmates, friends, and family and ask them to name the five greatest lessons that life—or death—has taught them. Compile the results and share them with the rest of the class.



Thanatopsis

William Cullen Bryant

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware. When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder, and grow sick at heart;—
Go forth, under the open sky, and list
To Nature's teachings, while from all around—
Earth and her waters, and the depths of air—
Comes a still voice—Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. Earth, that nourished thee, shall claim
Thy growth, to be resolved to earth again,
And, lost each human trace, surrendering up
Thine individual being, shalt thou go
To mix forever with the elements,
To be a brother to the insensible rock
And to the sluggish clod, which the rude swain
Turns with his share, and treads upon. The oak
Shall send his roots abroad, and pierce thy mold.

Yet not to thine eternal resting-place
Shalt thou retire alone—nor couldst thou wish
Couch more magnificent. Thou shalt lie down
With patriarchs of the infant world—with kings,
The powerful of the earth—the wise, the good,
Fair forms, and hoary seers of ages past,
All in one mighty sepulcher.—The hills
Rock-ribbed and ancient as the sun,—the vales

2 communion: a close relationship.

A BLANK VERSE
Reread lines 1–8 aloud. Identify the places where a phrase begins at the end of a line and continues on the next line. How does this **enjambment** affect the flow of the lines?

11–12 shroud . . . the narrow house: A shroud is a burial garment, while a pall is a heavy garment draped over a coffin. The narrow house is the grave or coffin.

28–29 the sluggish clod . . . share: the heavy mass of earth, which the farmer loosens with his plow.

B STRUCTURE
What is the central idea of the poem's first section, lines 1–30?

33 couch: bed.

36 hoary seers: ancient wise men.

37 sepulcher: grave.

Stretching in pensive quietness between;
The venerable woods—rivers that move
In majesty, and the complaining brooks
That make the meadows green; and, poured round all,
Old ocean's gray and melancholy waste,—
Are but the solemn decorations all
Of the great tomb of man. The golden sun, C
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death,
Through the still lapse of ages. All that tread
The globe are but a handful to the tribes
That slumber in its bosom.—Take the wings
Of morning—and the Barcan desert pierce,
Or lose thyself in the continuous woods
Where rolls the Oregon, and hears no sound,
Save his own dashings—yet—the dead are there;
And millions in those solitudes, since first
The flight of years began, have laid them down
In their last sleep—the dead reign there alone.
So shalt thou rest—and what if thou withdraw
Unheeded by the living—and no friend
Take note of thy departure? All that breathe
Will share thy destiny. The gay will laugh
When thou art gone, the solemn brood of care
Plod on, and each one as before will chase
His favorite phantom; yet all these shall leave
Their mirth and their employments, and shall come
And make their bed with thee. As the long train D
Of ages glide away, the sons of men,
The youth in life's green spring, and he who goes
In the full strength of years, matron and maid,
The speechless babe, and the gray-headed man—
Shall one by one be gathered to thy side,
By those, who in their turn shall follow them.

So live, that when thy summons comes to join
The innumerable caravan, which moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams. E

40 venerable: impressive and worthy of respect because of age.

C STRUCTURE
Identify the **mood** in lines 31–45. How does it contrast with the mood in the first section?

51 Barcan desert: a desert region in northern Africa.

53 Oregon: old name for the Columbia River, which flows between the states of Washington and Oregon.

D BLANK VERSE
Tap your foot to the rhythm as you read lines 61–66. Note the motion described in these lines. How does the rhythm suggest this motion?

E STRUCTURE
Reread the last section of the poem, lines 73–81. How would you **summarize** these lines?

Comprehension

1. **Recall** According to the speaker, how does nature help people cope during times of sadness?
2. **Recall** According to lines 22–30, what happens to people when they die?
3. **Clarify** Why, according to the speaker, should people greet death without fear?

Literary Analysis

4. **Analyze Title** The title of the poem combines the Greek words *thanatos* ("death") and *opsis* ("a vision"). Cite specific details from the poem to explain the vision of death presented in "Thanatopsis."
5. **Understand Structure** Review the notes you recorded in your chart on the ideas and mood in each section of "Thanatopsis." Identify the central idea in each section, and explain how the poem's structure helps develop an overall message.
6. **Draw Conclusions About Tone** A writer establishes his or her tone, or attitude toward a subject, through a variety of language choices. Use a chart to jot down important examples of Bryant's word choices, details, and direct statements. Then draw conclusions about the poem's tone.

Examples	Tone

7. **Interpret Ideas** Use details from the poem to determine what **lessons** Bryant conveys about
   - life
   - nature
   - religion
8. **Evaluate Blank Verse** How would the impact of Bryant's message differ if he had used a fixed meter and regular rhythm in his poem? Evaluate whether his use of blank verse is an effective or pleasing way to express his ideas. Give reasons for your opinion.
9. **Recognize Characteristics of Romanticism** How does "Thanatopsis" reflect Romantic notions of nature and democratic values?

Literary Criticism

10. **Different Perspectives** Bryant wrote "Thanatopsis" when he was a very young man. He was also greatly influenced by the English romantic poets. Given what you have learned about the Puritans and the romantic poets, how do you think the following people might have reacted to the poem?
    - Bryant at age 70
    - a Puritan
    - an English romantic poet

Elements of Romantic Style

On the surface, it seems as if William Cullen Bryant's "Thanatopsis" and Washington Irving's "The Devil and Tom Walker" could hardly be more different. One is an elegant nature poem written in formal language.

> *Go forth, under the open sky, and List / To Nature's teachings*
>
> *from* "Thanatopsis"

The other is a short story about strange, supernatural deeds and is written in a down-to-earth, casual style.

> *Tom's wife was a tall termagant, fierce of temper, loud of tongue, and strong of arm.*
>
> *from* "The Devil and Tom Walker"

But with a more careful reading, one can find elements of romanticism in each work.

Writing to Analyze

In general, America's romantic writers shared several characteristics. They looked to nature for inspiration, they celebrated individualism, they valued emotion and the imagination, and they sometimes explored the supernatural in their work. Which of these elements can you find in the two works you've just read? Create a chart like the one here, and use it to write a brief essay explaining why these two very different writers were each good examples of the romantic movement.

Element	Selection(s)	Example(s)
nature	"Thanatopsis"	"To him who in the love of Nature holds / Communion with her visible forms, she speaks / A various language"
	"The Devil and Tom Walker"	"On one side of this inlet is a beautiful dark grove; on the opposite side the land rises abruptly from the water's edge into a high ridge, on which grow a few scattered oaks of great age and immense size."
individualism		
emotion or passion		
imagination		
supernatural		



Extension

VIEWING & REPRESENTING

Romanticism was not only a literary movement; it was a movement of the other arts as well. Romantic artists shared many of the same concerns as writers of the day. Examine the painting shown here. (If you have trouble making out the painting's details, turn to page 318, where you can view it in a larger format.) With a partner, discuss what elements you think might indicate that the work is a good example of a romantic painting.

A Psalm of Life
The Tide Rises, the Tide Falls

Poetry by Henry Wadsworth Longfellow

NOTABLE QUOTE

"We judge ourselves by what we feel capable of doing, while others judge us by what we have already done."

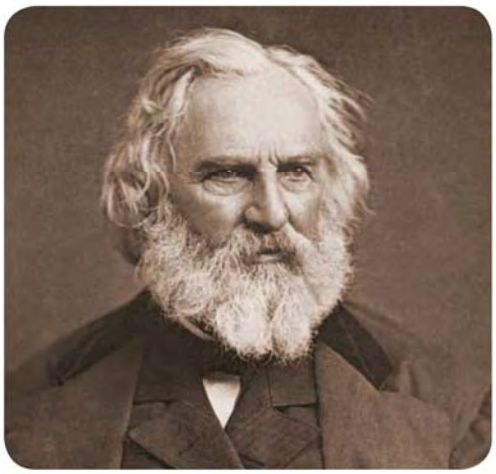
FYI

Did you know that Henry Wadsworth Longfellow . . .

- was a child prodigy?
- spoke 11 languages?
- read 18 languages?
- grew a beard to hide the scars of a fire that killed his wife?

AuthorOnline

For more on Henry Wadsworth Longfellow, visit the **Literature Center** at **ClassZone.com.**



Henry Wadsworth Longfellow

1807–1882

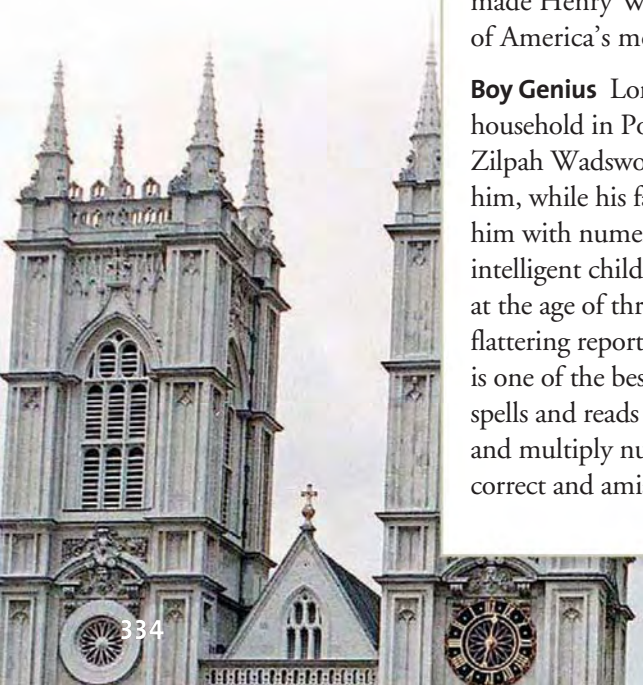
For nearly 150 years, Longfellow's "Paul Revere's Ride" has captivated readers. Its lines are as familiar as a nursery rhyme, and the image of Revere galloping into danger is imprinted on our minds. This poem, along with a number of others, made Henry Wadsworth Longfellow one of America's most popular poets.

Boy Genius Longfellow grew up in a literary household in Portland, Maine. His mother, Zilpah Wadsworth, often read aloud to him, while his father, Stephen, supplied him with numerous books. An exceptionally intelligent child, Longfellow entered school at the age of three and at six received this flattering report: "Master Henry Longfellow is one of the best boys we have in school. He spells and reads very well. He can also add and multiply numbers. His conduct is very correct and amiable."

Professor and Poet At age 13 Longfellow became a published poet, and at 15 he entered Bowdoin College in Maine where, like his classmate Nathaniel Hawthorne, he decided to devote his life to writing. While in college, he published poems in national magazines. Longfellow studied a number of foreign languages, including French, Spanish, and Italian. He was such a gifted translator that the college offered him upon graduation the first professorship in modern languages. Longfellow taught at Bowdoin until 1834, when he transferred to Harvard. He remained there until 1854.

Voice of America Although he worked hard to introduce European literature to an American audience, Longfellow wrote about American subjects. He sought inspiration in American history and lore, as well as in the country's landscape. A poet, argued Longfellow, should take his subjects from "nature and not from books" and should try to "fathom the recesses of his own mind, and bring up rich pearls from the secret depths of thought."

Literary Fame With the publication of his books *Evangeline, A Tale of Acadie* (1847) and *The Song of Hiawatha* (1855), Longfellow became a household name. Personal tragedy, however, cast a shadow over his achievement. His first wife died following a miscarriage and his second wife was fatally burned in a fire. Longfellow coped by immersing himself in his work. In his final years, Longfellow was showered with accolades. When he died, he became the first American writer to be honored with a bust in Poets' Corner of London's Westminster Abbey.



Westminster Abbey

LITERARY ANALYSIS: STANZA AND RHYME SCHEME

Poets often organize their ideas and images in compact units known as **stanzas**—groups of lines sometimes characterized by a repeated pattern of rhyme and number of lines. Each stanza generally develops a separate idea, image, or example of figurative language; recognizing stanzas will help you trace this development.

A **rhyme scheme** is the pattern of end rhyme in a stanza or an entire poem. Rhyme helps to make the words of a poem memorable and is often used to emphasize important words in the poem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Here the rhyme scheme is *abab;* that is, the first and third lines (*a* and *a*) rhyme, as do the second and fourth lines (*b* and *b*).

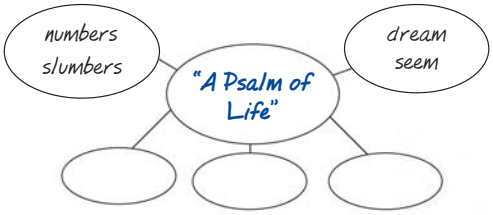
As you read, note how Longfellow makes use of these conventions to organize his thoughts about life and express them in a form that the reader will remember.

READING STRATEGY: READING TRADITIONAL POETRY

To appreciate the musical qualities of these Longfellow poems, try the following strategies:

- Read each poem silently to interpret the basic meaning.
- Then, read them aloud, listening for the end rhyme. Notice which words are emphasized by rhyme.

In a web diagram like the one shown, note some important words that are emphasized through rhyme. You will need a separate diagram for each poem.



Explore the Key Idea

What gives life PURPOSE?

KEY IDEA People who live with **purpose** may be more likely to feel a sense of satisfaction or accomplishment. What is it that gives life value or meaning? Is it self-expression, creativity, following one's dream, or serving humanity? In the poems that follow, Longfellow offers his thoughts about how to lead a purposeful life.

QUICKWRITE Think of a person you know or have read about who has led a life you truly admire. How has this person made a difference in the world? Describe his or her impact on family, community, or country in a short paragraph.



A Psalm of Life

Henry Wadsworth Longfellow

What the Heart of the Young Man
Said to the Psalmist[1]

Tell me not, in mournful numbers,[2]
    Life is but an empty dream!—
For the soul is dead that slumbers,
    And things are not what they seem.

Life is real! Life is earnest!
    And the grave is not its goal;
Dust thou art, to dust returnest,
    Was not spoken of the soul. A

Not enjoyment, and not sorrow,
    Is our destined end or way;
But to act, that each tomorrow
    Find us farther than today.

Art is long, and Time is fleeting,
    And our hearts, though stout[3] and brave,
Still, like muffled drums, are beating
    Funeral marches to the grave.

In the world's broad field of battle,
    In the bivouac[4] of Life,
Be not like dumb, driven cattle!
    Be a hero in the strife!

A STANZA AND RHYME SCHEME
Review the rhyme scheme of the first two stanzas. How does the rhyme scheme contribute to the poem's **tone,** or attitude? Explain.

1. **Psalmist** (sä′mĭst): the author of the poems in the biblical Book of Psalms, many of which comment on the fleeting nature of life. King David of Israel is regarded as the author of most of the psalms.
2. **numbers:** metrical feet or lines; verses.
3. **stout:** strong.
4. **bivouac** (bĭv′o͞o-ak′): a temporary encampment of troops.



The Calm After the Storm (1866), Edward Moran. Oil on canvas. Private collection. © SuperStock, Inc./SuperStock.

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,[5]
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

ANALYZE VISUALS
How might the title of this painting (*The Calm After the Storm*) connect to the **theme** of this poem?

B TRADITIONAL POETRY
Note the word emphasized by the end rhyme in lines 25 and 27. What might be the significance of this word?

5. **main:** open ocean.

THE TIDE RISES, *The Tide Falls*

Henry Wadsworth Longfellow

The tide rises, the tide falls,
The twilight darkens, the curlew[1] calls;
Along the sea sands damp and brown
The traveler hastens toward the town,
And the tide rises, the tide falls. C

Darkness settles on roofs and walls,
But the sea in the darkness calls and calls;
The little waves, with their soft white hands,
Efface[2] the footprints in the sands,
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls
Stamp and neigh, as the hostler[3] calls;
The day returns, but nevermore
Returns the traveler to the shore,
And the tide rises, the tide falls. D

C STANZA AND RHYME SCHEME
What rhyme occurs in three of the five lines of each stanza? What word is emphasized by this repeated rhyme? Consider the impact of this technique on the poem's meaning.

D TRADITIONAL POETRY
In terms of basic meaning, what is the difference between the day and the traveler in lines 13–14?

1. **curlew:** a type of large bird often found along the shoreline.
2. **efface:** to wear away; wipe out.
3. **hostler:** person who takes care of horses.



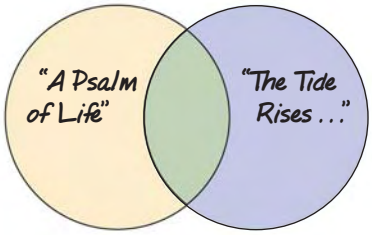
Singing Beach, Manchester (1863), Martin Johnson Heade. Oil on canvas, 50.8 cm × 91.4 cm. The Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller, 3rd, 1993.35.12.

Comprehension

1. **Recall** What record does the traveler leave behind in "The Tide Rises, the Tide Falls"? What happens to this record and to the traveler?
2. **Recall** What, according to the speaker of "A Psalm of Life," is "our destined end" or purpose?
3. **Paraphrase** What does the speaker say about the value of the lives of great people in "A Psalm of Life"?

Literary Analysis

4. **Draw Conclusions About Traditional Poetry** Review the emphasized words you recorded in your web diagram for "A Psalm of Life." What can you conclude about the relationship between the poem's sound and its meaning?
5. **Analyze Metaphor** A metaphor compares two things that seem dissimilar. Think about the metaphor in lines 17–18 of "A Psalm of Life." What is Longfellow saying about the world and life by comparing them to a battlefield and a bivouac?
6. **Examine Stanza and Rhyme Scheme** Identify the rhyme scheme used in "The Tide Rises, the Tide Falls." How does this rhyme scheme reflect the poem's central image?
7. **Interpret Repetition** Longfellow repeats the line "the tide rises, the tide falls" throughout his poem. What idea is he trying to emphasize about the difference between nature and human life through this repetition?
8. **Compare and Contrast** Reread lines 8–10 in "The Tide Rises . . ." and 25–32 in "A Psalm of Life." Consider what happens to the footprints in each poem. Based on this and other images, how would you say Longfellow's outlook on life and death in each poem is similar? In what way is it different? Use a Venn diagram like the one shown to organize your thoughts.



9. **Evaluate the Author's Message** According to the speaker of "A Psalm of Life," what should people do to give their lives value, or **purpose?** Do you agree or disagree? Cite evidence to support your conclusions.

Literary Criticism

10. **Critical Interpretations** "Longfellow," writes critic Alan Trachtenberg, "remains one of the nation's abidingly popular poets; more poems of his are probably still taken to heart and committed to memory than those of any of his more luminous 19th century peers. . . ." Based on the two poems you've read, why do you think Longfellow was, and continues to be, so popular? Cite evidence to support your conclusions.

The Chambered Nautilus
Old Ironsides

Poetry by Oliver Wendell Holmes

NOTABLE QUOTE

"Man's mind, once stretched by a new idea, never regains its original dimensions."

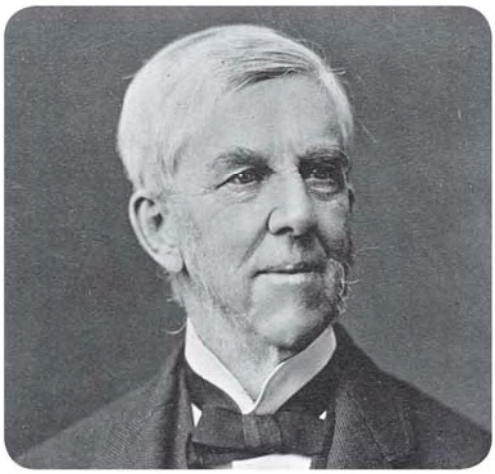
FYI

Did you know that Oliver Wendell Holmes . . .

- dropped out of law school because it bored him?
- became dean of the Harvard Medical School?
- called the subconscious mind "the underground workshop of thought" 20 years before Freud published his study of the unconscious?

Author Online

For more on Oliver Wendell Holmes, visit the **Literature Center** at **ClassZone.com.**



Oliver Wendell Holmes

1809–1894

Many people climb the ladder of success, but few make their mark in two very different fields. Oliver Wendell Holmes was both a prize-winning physician and a wildly popular poet. His discovery of the contagious nature of puerperal ("childbed") fever changed the practice of medicine. And his verse was so beloved that he was frequently called upon to write poems for public occasions.

A Cultural Elite Holmes grew up in a family steeped in history and tradition. He was descended from prominent Boston families and early Dutch settlers. His father, a Calvinist minister in Cambridge, Massachusetts, nurtured his interests in books, religion, and nature. "I am very thankful," wrote Holmes, "that the first part of my life was not passed shut in between high walls and treading the unimpressible and unsympathetic pavement."

Literary Triumph At 15, Holmes enrolled at Phillips Andover Academy, where he impressed his teachers by translating the Roman poet Virgil's *Aeneid.* After receiving a bachelor's degree and a medical degree from Harvard University, he entered private practice in Boston. Holmes achieved literary stardom at the age of 21 with the appearance of his poem "Old Ironsides." Written to protest the planned destruction of a ship that fought in the War of 1812, the poem won Holmes instant fame. Following its publication, the USS *Constitution* was returned to active duty.

Talent for Talk After his first book of poems was published in 1836, Holmes joined the lecture circuit, where he entranced audiences with his ready wit. He was equally charming in the classroom, causing his students at Harvard Medical School to greet his lectures with "a mighty shout and stamp of applause." Holmes's eloquence was also on display at the Saturday Club, a group including Ralph Waldo Emerson and Nathaniel Hawthorne. The writers met regularly to share their latest works.

Renaissance Man In addition to poetry, Holmes wrote three novels, a biography of Emerson, and numerous essays. Many of the essays appeared in *The Atlantic Monthly,* a magazine edited by Holmes's friend James Russell Lowell. Printed under the title "The Autocrat of the Breakfast Table," these essays combined prose and poetry and explored the themes of human destiny and freedom.



LITERARY ANALYSIS: METER

Meter is one of the tools used by poets to make language memorable and pleasing to the ear. It is defined as the repetition of a regular rhythmic unit in a line of poetry. Each unit, known as a **foot,** has one stressed syllable (indicated by a ´) and either one or two unstressed syllables (indicated by a ˘). The two basic types of metrical feet used by Holmes in these poems are the **iamb,** in which an unstressed syllable is followed by a stressed syllable (˘´), and the **trochee,** in which a stressed syllable is followed by an unstressed syllable (´˘). Two words are used to describe the meter of a line. The first word identifies the type of metrical foot—iambic, trochaic—and the second word indicates the number of feet in a line: **monometer** (one), **dimeter** (two), **trimeter** (three), **tetrameter** (four), **pentameter** (five), **hexameter** (six), and so forth. Here is a line from "Old Ironsides" with the meter marked:

Hĕr dĕck, ŏnce rĕd wĭth hĕroĕs' blŏod

As you read these two poems by Holmes, note the meter in each and consider what it contributes to the poem's meaning and aesthetic appeal.

READING SKILL: MAKE INFERENCES

Making inferences involves "reading between the lines"—making logical guesses based on evidence in the text to figure out what is not directly stated. As you read these two poems by Holmes, you will need to make inferences to get at the author's meaning. For each poem, create a chart like the one shown.

"The Chambered Nautilus"		
Details or Evidence from Text	**What I Know from Experience**	**Ideas Inferred**
"Year after year beheld the silent toil / that spread his lustrous coil"	It takes a lot of practice to become good at a sport.	Change requires effort.

Explore the Key Idea

When is it time to MOVE ON?

KEY IDEA Sometimes people have to choose between cherishing the past and looking toward the future. For example, when you move out of your parents' house, will you expect them to keep your room exactly as it is or to convert it to a home office? **Change** can produce a renewed sense of well-being as well as a sense of loss.

DISCUSS Working with a partner, list situations or occasions in life when one must decide between holding on to the past and making a change. In each case, what are the benefits of either choice? After discussing this question with your partner, share your conclusions with others.



The Chambered Nautilus

Oliver Wendell Holmes

This is the ship of pearl, which, poets feign,[1]
Sails the unshadowed main,—
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren[2] sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed,—
Its irised ceiling rent,[3] its sunless crypt unsealed! A

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born

A **METER**
Although the basic meter of this poem is **iambic,** what kind of **foot** is substituted for the iamb at the beginning of many of the lines? How does this variation affect the feel of these lines?

1. **feign:** imagine.
2. **Siren:** a partly human female creature in Greek mythology that lured sailors to destruction with sweet, magical songs.
3. **its irised ceiling rent:** its rainbow-colored ceiling ripped apart.



ANALYZE VISUALS
As the nautilus grows, it adds a new chamber to its spiral shell, abandoning the old chamber for the new one. What might this process of growth suggest about the role of change in life?

Than ever Triton blew from wreathèd horn![4]
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings:—

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea! B

B MAKE INFERENCES
Reread lines 29–35. What inference can you make about what it might mean for the soul to escape its shell?

4. **Triton . . . wreathèd horn:** Triton, a sea god in Greek mythology, is usually pictured blowing a wreathed, or coiled, conch-shell horn.



OLD IRONSIDES

Oliver Wendell Holmes

Ay, tear her tattered ensign[1] down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar;—
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;—
The harpies[2] of the shore shall pluck
The eagle of the sea! C

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale! D

1. **ensign:** flag.
2. **harpies:** evil monsters from Greek mythology that are half woman and half bird.

ANALYZE VISUALS
What **mood** is suggested by this image of the USS *Constitution* ("Old Ironsides") in the mist in Boston Harbor?

C METER
What is the basic meter of this poem? Notice which lines are longer and which are shorter.

D MAKE INFERENCES
Reread the third stanza. Based on what has been said in previous stanzas about the ship's gloried past, do you think the speaker is being sincere or **ironic** about the fate of Old Ironsides? Explain.

Comprehension

1. **Recall** What event involving Old Ironsides took place during the war?
2. **Recall** According to the speaker, what should be the ship's fate?
3. **Summarize** In lines 1–14 of "The Chambered Nautilus," what does the speaker imagine and notice about the nautilus?

Literary Analysis

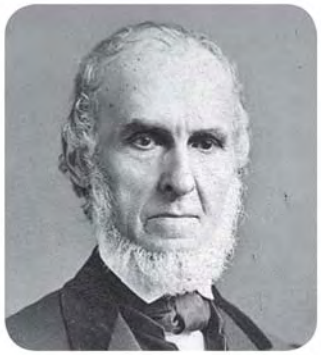
4. **Analyze Symbol** What do you think the chambered nautilus **symbolizes,** or represents, for the speaker of the poem? Cite evidence to support your answer.
5. **Make Inferences** Look back at the inferences and evidence you recorded as you read. What ideas about **change** does Holmes convey in "The Chambered Nautilus"? How does Holmes use each of the following images to express his thoughts about change?
   - the shell's appearance in the speaker's hands (lines 8–14)
   - the growth of the shell (lines 15–21)
   - the message the shell conveys (lines 29–35)
6. **Identify Tone** The attitude that a writer takes toward a particular subject is called **tone.** How would you describe the tone of each poem? What words and figures of speech help establish this tone? Use a chart like the one shown to record your answers.

"Old Ironsides"	
Tone:	sardonic
Words:	"Oh, better that her shattered hulk / Should sink beneath the wave" (lines 17–18)
"The Chambered Nautilus"	
Tone:	
Words:	

7. **Interpret Meter** Review the metric pattern you identified in "Old Ironsides." Then read the poem aloud. How does this meter reflect the poem's subject matter? Explain.

Literary Criticism

8. **Author's Style** Recall from Holmes's biography on page 340 that the poem "Old Ironsides" was instrumental in saving the USS *Constitution*. What techniques and details used in the poem might have motivated readers to act? Cite evidence to support your answer.



John Greenleaf Whittier

1807–1892

NOTABLE QUOTE

"Beauty seen is never lost."

from Snowbound

Poem by John Greenleaf Whittier

John Greenleaf Whittier embodied the idealism of his age, which combined social activism and literary activity. He devoted most of his waking hours to the abolition of slavery, even risking his own life for the cause. Yet he also managed to write hundreds of poems. Many express an idyllic view of rural life and a profound moral aversion to slavery.

Rural Childhood Whittier's social consciousness derived from his modest background. Born to devout Quakers, Whittier was taught to believe in the equality of all men and women, the immorality of war, and the importance of thrift. Working long days on his family's farm in Haverhill, Massachusetts, Whittier also learned about the cycles of nature.

Poet and Politician Unlike most of his literary contemporaries, Whittier received little formal schooling. He was, however, an avid reader, devouring books by John Milton, Robert Burns, and other poets. Burns's poems about rural life inspired Whittier to write his own. When he was 19, his poetry was discovered by the abolitionist and editor William Lloyd Garrison. In the years that followed, Whittier contributed poems to various newspapers. He was also a founding member of the Republican Party and of the American Anti-Slavery Society.



James Russell Lowell

1819–1891

NOTABLE QUOTE

"All the beautiful sentiments in the world weigh less than a single lovely action."

The First Snowfall

Poem by James Russell Lowell

To his contemporaries, James Russell Lowell was the quintessential New England man of letters. He wrote poetry that stirred the emotions, newspaper editorials that influenced public opinion, and literary criticism.

Rebel with a Cause Lowell was born into a prominent New England family. In 1834, he entered Harvard, where he exasperated his teachers with his spoiled, immature behavior. His flouting of school rules and his disregard for his studies eventually led to his suspension. In 1844, Lowell married Maria White, who set her husband on the path to more mature behavior. In later years, Lowell published several volumes of verse and numerous articles in support of the abolitionist movement. He opposed slavery, the Mexican War, and corruption in politics.

Poet and Diplomat Lowell's talents were not limited to writing. He served as editor of *The Atlantic Monthly,* as an American diplomat in Spain, and as ambassador to Great Britain. While he enjoyed much public success in these roles, Lowell is today best remembered for his poetry.

Author Online

For more on these poets, visit the **Literature Center** at **ClassZone.com.**



LITERARY ANALYSIS: MOOD

Mood is the feeling or atmosphere that a writer creates for the reader. Although it may seem that mood is simply inherent in a piece, it is actually achieved through the use of various devices, such as the following:

- **figurative language:** language that communicates ideas beyond the literal meaning of words
- **imagery:** descriptive words and phrases a writer uses to re-create sensory experiences
- **meter:** repetition of a regular rhythmic unit in a line of poetry
- **rhyme:** similarity of sound between two words

Notice, for example, how Lowell uses all four devices in the following stanza from "The First Snowfall":

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snowbirds,
Like brown leaves whirling by.

As you read the poems by Lowell and Whittier, look for the devices that help to create a different mood in each poem.

READING STRATEGY: PARAPHRASE

Sometimes, the surest way to get through a difficult passage is to **paraphrase** it, or restate the ideas in simpler words. To paraphrase a line or stanza in a poem, determine its main idea and replace difficult words with easier ones. In some cases, footnotes will help you clarify meaning. Consider the following lines from Lowell's poem "The First Snowfall":

And the poorest twig on the elm-tree
Was ridged inch deep with pearl.

Here is a paraphrase of the same lines that restates the poet's idea in simpler language:

An inch of snow covered the slender twig on the elm tree.

As you read, use a chart like the one shown to record difficult words or phrases and how you might paraphrase them.

Original Word(s)	My Paraphrase

Review: **Make Inferences**

Explore the Key Idea

What can NATURE *teach us?*

KEY IDEA What lessons about life have you learned from **nature?** Perhaps waiting out a thunderstorm taught you something about patience. Or maybe watching monkeys at the zoo helped you to understand group behavior. The selections that follow describe kernels of wisdom two poets gleaned from the natural world.

QUICKWRITE In your notebook, list some insights you have gained from nature. How could you apply these insights to your own life? Write down your thoughts and ideas in a short paragraph.



SNOWBOUND

A Winter Idyll

John Greenleaf Whittier

The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning[1] moon.
Slow tracing down the thickening sky
Its mute and ominous prophecy,
A portent[2] seeming less than threat,
It sank from sight before it set. A
A chill no coat, however stout,
Of homespun stuff could quite shut out,
A hard, dull bitterness of cold,
That checked, mid-vein, the circling race
Of lifeblood in the sharpened face,
The coming of the snowstorm told.
The wind blew east; we heard the roar
Of Ocean on his wintry shore,
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

Meanwhile we did our nightly chores,—
Brought in the wood from out of doors,
Littered the stalls, and from the mows
Raked down the herd's grass for the cows:
Heard the horse whinnying for his corn;
And, sharply clashing horn on horn,
Impatient down the stanchion rows[3]

1. **waning:** lessening in intensity.
2. **portent:** omen.
3. **stanchion** (stăn'chən) **rows:** lines of devices that fit loosely around the necks of animals such as cows in order to limit their motion.

A MOOD
Think about the mood of these first eight lines. What **imagery** helps to set this mood?

ANALYZE VISUALS
To what senses does this photograph appeal, in addition to sight?



The cattle shake their walnut bows;
While, peering from his early perch
Upon the scaffold's pole of birch,
The cock his crested helmet bent
And down his querulous[4] challenge sent.

Unwarmed by any sunset light
The gray day darkened into night,
A night made hoary with the swarm
And whirl-dance of the blinding storm,
As zigzag, wavering to and fro,
Crossed and recrossed the wingëd snow:
And ere the early bedtime came
The white drift piled the window frame,
And through the glass the clothesline posts
Looked in like tall and sheeted ghosts. B

So all night long the storm roared on:
The morning broke without a sun;
In tiny spherule[5] traced with lines
Of Nature's geometric signs,
In starry flake, and pellicle,[6]
All day the hoary meteor fell;
And, when the second morning shone,
We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below—
A universe of sky and snow! C
The old familiar sights of ours
Took marvelous shapes; strange domes and towers
Rose up where sty or corncrib stood,
Or garden wall, or belt of wood;
A smooth white mound the brush pile showed,
A fenceless drift what once was road;
The bridle post an old man sat
With loose-flung coat and high cocked hat;
The well curb[7] had a Chinese roof;

B MOOD
A **simile** is a figure of speech comparing two things using the words *like* or *as*. What mood does the poet create with the simile in lines 39–40?

C PARAPHRASE
How has the world been transformed by snow in lines 50–53?

4. **querulous** (kwĕr′ə-ləs): complaining.
5. **spherule** (sfîr′o͞ol): a little sphere.
6. **pellicle:** a thin film or skin.
7. **well curb:** framing around the neck of a well.

And even the long sweep,[8] high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle.[9]

A prompt, decisive man, no breath
Our father wasted: "Boys, a path!"
Well pleased, (for when did farmer boy
Count such a summons less than joy?)
Our buskins[10] on our feet we drew;
With mittened hands, and caps drawn low,
To guard our necks and ears from snow,
We cut the solid whiteness through.
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal: we had read
Of rare Aladdin's wondrous cave,[11]
And to our own his name we gave,
With many a wish the luck were ours
To test his lamp's supernal[12] powers.
We reached the barn with merry din,
And roused the prisoned brutes within.
The old horse thrust his long head out,
And grave with wonder gazed about;
The cock his lusty greeting said,
And forth his speckled harem led;
The oxen lashed their tails, and hooked,
And mild reproach of hunger looked;
The hornëd patriarch of the sheep,
Like Egypt's Amun[13] roused from sleep,
Shook his sage head with gesture mute,
And emphasized with stamp of foot. D

All day the gusty north wind bore
The loosening drift its breath before;
Low circling round its southern zone,
The sun through dazzling snow-mist shone.
No church bell lent its Christian tone

D MOOD
Identify examples of **figurative language** and **imagery** in lines 66–92. What is the mood created by this language?

8. **sweep:** a long pole connected to a bucket, used for raising water from a well.
9. **Pisa's leaning miracle:** the Leaning Tower of Pisa, Italy.
10. **buskins:** high leather boots.
11. **Aladdin's wondrous cave:** In *The Thousand and One Nights,* the boy Aladdin used a magic lamp to discover a treasure in a cave.
12. **supernal:** heavenly; supernatural.
13. **Amun** (ä'mən): the supreme god of the ancient Egyptians, often represented as having a ram's head.

To the savage air, no social smoke
Curled over woods of snow-hung oak.
A solitude made more intense
By dreary-voicëd elements,
The shrieking of the mindless wind,
The moaning tree boughs swaying blind,
And on the glass the unmeaning beat
Of ghostly fingertips of sleet.
Beyond the circle of our hearth
No welcome sound of toil or mirth
Unbound the spell, and testified
Of human life and thought outside. E
We minded that the sharpest ear
The buried brooklet could not hear,
The music of whose liquid lip
Had been to us companionship,
And, in our lonely life, had grown
To have an almost human tone.

As night drew on, and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveler, sank
From sight beneath the smothering bank,
We piled, with care, our nightly stack
Of wood against the chimney back,—
The oaken log, green, huge, and thick,
And on its top the stout backstick;
The knotty forestick laid apart,
And filled between with curious art
The ragged brush; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flowerlike, into rosy bloom;
While radiant with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac tree
Our own warm hearth seemed blazing free.
The crane and pendent trammels showed,
The Turks' heads on the andirons[14] glowed;

E PARAPHRASE
Reread lines 106–109. What effect does the snowstorm have on the family's sense of itself and the world outside?

14. **The crane . . . the andirons:** The crane was the movable arm on which the trammels, or adjustable pothooks, hung. The andirons, or metal supports holding the fireplace wood, were topped with turbanlike knots.

While childish fancy, prompt to tell
The meaning of the miracle,
Whispered the old rhyme: *"Under the tree,*
When fire outdoors burns merrily,
There the witches are making tea." F

The moon above the eastern wood
Shone at its full; the hill range stood
Transfigured in the silver flood,
Its blown snows flashing cold and keen,
Dead white, save where some sharp ravine
Took shadow, or the somber green
Of hemlocks turned to pitchy black
Against the whiteness at their back.
For such a world and such a night
Most fitting that unwarming light,
Which only seemed where'er it fell
To make the coldness visible.

Shut in from all the world without,
We sat the clean-winged hearth[15] about,
Content to let the north wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost line back with tropic heat; G
And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house dog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant[16] tiger's seemed to fall;
And, for the winter fireside meet,
Between the andirons' straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

F MOOD
In lines 116–142, what techniques does the poet use to create a mood of security and warmth in the midst of nature's cold and snow?

G MAKE INFERENCES
Reread lines 155–160. Why is the north wind baffled?

15. **clean-winged hearth:** Hearths were commonly swept with a turkey wing.
16. **couchant** (kou'chənt): lying down, but with head raised.

THE FIRST SNOWFALL

James Russell Lowell

The snow had begun in the gloaming,[1]
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine[2] too dear for an earl,
And the poorest twig on the elmtree
Was ridged inch deep with pearl.

From sheds new-roofed with Carrara[3]
Came Chanticleer's[4] muffled crow,
The stiff rails softened to swan's-down,
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snowbirds,
Like brown leaves whirling by. H

I thought of a mound in sweet Auburn[5]
Where a little headstone stood;
How the flakes were folding it gently,
As did robins the babes in the wood. I

Up spoke our own little Mabel,
Saying, "Father, who makes it snow?"
And I told of the good All-father
Who cares for us here below.

H MOOD
Reread lines 1–16. How would you describe the mood created by the poet's use of **rhyme** and **meter?** Explain your answer.

I PARAPHRASE
Paraphrase lines 17–20. How does the mood shift in these lines?

1. **gloaming:** twilight.
2. **ermine:** the expensive white fur of a type of weasel.
3. **Carrara:** Carrara marble, a white marble named after the Italian city where it is mined.
4. **Chanticleer's:** a rooster's.
5. **Auburn:** Mount Auburn Cemetery, located in Cambridge, Massachusetts.



ANALYZE VISUALS
This photograph shows Mount Auburn Cemetery, which is mentioned in the poem. What **mood** is suggested by the photograph, what details support the mood, and how does the mood of the picture match that of the poem?

Again I looked at the snowfall,
And thought of the leaden sky
That arched o'er our first great sorrow,
When that mound was heaped so high. J

I remembered the gradual patience
That fell from that cloud like snow,
Flake by flake, healing and hiding
The scar that renewed our woe.

And again to the child I whispered,
"The snow that husheth all,
Darling, the merciful Father
Alone can make it fall!" K

Then, with eyes that saw not, I kissed her;
And she, kissing back, could not know
That *my* kiss was given to her sister,
Folded close under deepening snow.

J MAKE INFERENCES
In line 17, "mound" refers to the daughter's grave. What else does "mound" refer to in line 28?

K MOOD
What mood does the speaker create at the end of the poem by invoking the "merciful Father"?

Comprehension

1. **Recall** In what ways does the family in "Snowbound" prepare for and cope with the storm?
2. **Clarify** How does the family in "Snowbound" feel about being snowed in?
3. **Summarize** How does the snowfall transform the landscape in lines 1–14 of "The First Snowfall"?
4. **Clarify** In "The First Snowfall," what has happened to the family?

Literary Analysis

5. **Make Inferences** How do the speaker and family in "Snowbound" respond to the storm? What do their responses suggest about their relationship to one another and to **nature?**
6. **Interpret Figurative Language** Reread lines 29–32 of "The First Snowfall." What does the figurative language in this stanza suggest about the family's grief and the relation of their sorrow to the natural world?
7. **Paraphrase to Draw Conclusions** Review the paraphrases you made in your chart as you read Lowell's poem. Describe Lowell's religious beliefs. How do they help the poet cope with his pain?
8. **Analyze Mood** Poets can use a variety of devices to establish mood, including **figurative language, imagery, rhyme,** and **meter.** In each of the poems, identify two devices used to create mood, giving examples. For each poem, which device would you say is the more important? Explain.
9. **Associate Ideas** In these poems and elsewhere, snow is often referred to as having a quieting effect. What are some common metaphors or images used to express our associations with these other kinds of weather?
   - downpour
   - torrid heat
   - windstorm
   - Indian summer

Literary Criticism

10. **Historical Context** Whittier and Lowell were two of a group known as the Fireside Poets. (See page 302.) This name refers to a popular family pastime of the period: reading poetry aloud in front of the fireplace after dinner. The poems of the group were very popular and read as entertainment not only in homes but also in schools. Why might the poetry of this group have played such an important role in people's lives? Support your opinion.

Fireside Poets in Perspective

The Fireside Poets were extremely popular in their day. Indeed, they were so beloved that many families read their works aloud by the fire as a form of nightly entertainment. They were respected as well, becoming the first poets to be considered on equal footing with their British counterparts. Over the years, however, the group's works fell out of favor with critics, who began to look upon them with more affection than respect. Only in recent years have critics again begun to appreciate the craft of the Fireside Poets.

Writing to Evaluate

With a group of classmates, come up with several criteria for evaluating the poems on pages 336–355. Then use your criteria to write a brief evaluation of the work of the Fireside Poets as a whole.

Consider

- what elements (vivid imagery, precise word choice, or thought-provoking themes) you think distinguish "good" poetry from "bad"
- whether the poems contain those elements
- whether your opinion of the poems changed upon rereading

Extension

SPEAKING & LISTENING

Perform an **oral interpretation** of one poem from this group of Fireside Poets' work. Let your opinion of the Fireside Poets in general and of this work in particular inform your reading. For example, if you admire a particular poem, you may wish to read it in a lively and engaging voice. If, on the other hand, you found a poem too sentimental, let your reading reflect this judgment.



Literary Analysis Workshop

The Art of the Essay

When you write an essay for class, you are taking part in a literary tradition that goes back hundreds of years. In classroom writing, the essay may have many rules governing its structure and topic, but in the literary world, essays come in all shapes and sizes, accommodate any topic, and can be found in books, magazines, and daily newspapers.

First Attempts

An **essay** is a short work of nonfiction that offers a writer's opinion on a particular subject. The length can vary greatly. Some are personal, while others are coldly factual. The essay originated with the 16th-century French philosopher Michel de Montaigne, who first introduced the form when he published a collection of writings entitled *Essais,* a French word meaning "attempts." English writers began using the form, and eventually it became commonplace.



Thoreau's Walden Pond today, located just outside Concord, Massachusetts.

Two masters of the American essay in the 19th century were Ralph Waldo Emerson and Henry David Thoreau. These writers used the form to express their philosophies and personal views on a variety of topics, from the ideal lifestyle to the beauty of nature. Using notes he recorded in his journals, Emerson created essays that gave his ideas structure and refined his concepts. In turn they became the cornerstone of **transcendentalism,** a literary and philosophical movement that emphasized individualism and intuition as a means to understanding reality. Among Thoreau's works is a series of essays, entitled *Walden,* in which he describes his experience of living out the ideals of individualism at Walden Pond (see page 372).

Emerson and Thoreau laid the groundwork for the American essay. Since then, numerous writers have gained reputations as respected authors of the form, including H. L. Mencken, Ernest Hemingway, E. B. White, Joan Didion, and Amy Tan.

The Craft of Expressing Ideas

Essays generally fall into one of two traditions. **Formal essays** explore topics in a serious and organized manner. **Informal essays** adopt a more casual tone and may include humor and unconventional topics. These essays are often more personal in nature. Emerson's "Self-Reliance" (see page 362) is a formal essay, whereas Thoreau's *Walden* essays are more informal.

Whether the essay's purpose is to be **persuasive, expository, descriptive,** or **narrative,** essayists typically rely on these elements to express their ideas:

- **Organization** is the arrangement of the main ideas and supporting details. Some essays may be narratives that read like a story, while others may follow a strict pattern of organization, such as **cause-and-effect** or **compare-and-contrast.**
- **Supporting details** include facts, opinions, reasons, sensory details, anecdotes, and examples that support the **main idea,** the most important idea about a topic.
- **Diction** is the way a writer uses and arranges language. Some writers use simple and casual words and sentences that may create a personal voice. Others are more formal, using elevated language and complex sentence structures.
- **Tone** is the expression of a writer's attitude toward a subject and may be described as serious, humorous, sarcastic, and so on. The writer's diction and details will provide clues to his or her tone.

"Self-Reliance" is a carefully constructed argument in the form of an essay. Emerson organizes his ideas step by step, leading the reader to the conclusion he wants them to reach—an understanding of his philosophy of individualism. Note Emerson's **opinions,** abstract **language,** and formal **tone** in this passage from "Self-Reliance":

> There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion . . . .
>
> **—Ralph Waldo Emerson, "Self-Reliance"**

Close Read

What ideas does Emerson introduce in this sentence? Paraphrase his ideas in your own words.

Thoreau, on the other hand, takes a more personal and informal approach in *Walden*. Even though his **sentence structure** is complicated and lengthy, the **language** is simple, and the **details** are concrete.

> When first I took up my abode in the woods, that is, began to spend my nights as well as days there, which, by accident, was on Independence day, or the fourth of July 1845, my house was not finished for winter, but was merely a defense against the rain, without plastering or chimney, the walls being of rough weather-stained boards, with wide chinks, which made it cool at night.
>
> **—Henry David Thoreau, *Walden***

Close Read

Note the **diction** and **details** in this passage. What do they reveal about Thoreau's **tone?**

from Self-Reliance
from Nature

Essays by Ralph Waldo Emerson

NOTABLE QUOTE

"Do not go where the path may lead, go instead where there is no path and leave a trail."

FYI

Did you know that Ralph Waldo Emerson . . .

- entered Harvard when he was only 14?
- was named class poet at Harvard—but only after seven other students had refused the honor?
- published *Nature,* one of his most famous works, anonymously?

Author Online

For more on Ralph Waldo Emerson, visit the **Literature Center** at **ClassZone.com.**



Ralph Waldo Emerson

1803–1882

As the acknowledged leader of the transcendentalists, Ralph Waldo Emerson, poet, essayist, and lecturer, was a towering figure in the 19th-century literary world. He helped shape a new, uniquely American body of literature and is often cited as one of the most significant writers in American history. "All life is an experiment," the radical thinker and writer once said. "The more experiments you make, the better."

An Average Student Emerson was born in Boston, Massachusetts. His father, a prominent Unitarian minister, died when Emerson was eight, plunging the family into financial trouble. Although money was tight, funds were found to enroll Emerson at Harvard. When he graduated in 1821, ranked 30th out of a class of 59, there was little indication that Emerson would soon become one of the most celebrated literary figures of all time.

Spiritual Crisis In 1825, Emerson returned to Harvard to study for the Unitarian ministry and was ordained in 1829. Just over a year later, his beloved wife, Ellen, died of tuberculosis. Ellen's death threw Emerson into a state of spiritual crisis, causing him to question many aspects of the Christian tradition and his duties as a minister. In 1832, after much consideration, Emerson resigned his post.

The Voice of Transcendentalism Following his wife's death, Emerson settled in Concord, Massachusetts, and devoted himself to the study of philosophy, religion, and literature. In 1836 Emerson published *Nature,* in which he eloquently articulated his transcendental philosophy, an outgrowth of European romanticism. That same year, Emerson formed the Transcendental Club with a group of like-minded friends, including Henry David Thoreau and Margaret Fuller. *Nature,* with its emphasis on self-reliance and individuality, became the group's unofficial manifesto.

The Sage of Concord Those who met Emerson in person often thought him a rather stiff and formal person, dressed always in black. He reserved his passion for the page and the podium, where he elaborated upon his ideas in essays and a series of popular lectures. By the 1840s the Sage of Concord, as he was known, had become a major literary force whose influence is still evident in American culture today.

Old North Bridge, Concord, Massachusetts

LITERARY ANALYSIS: TRANSCENDENTALISM

Ralph Waldo Emerson's motto was "Trust thyself." This principle lies at the heart of **transcendentalism,** an intellectual movement that emphasized the dignity of the individual and advocated a simple, mindful life. The transcendentalists, led by Emerson himself, wanted to transcend—or go beyond—the limitations of the senses and everyday experience. Key tenets of transcendentalism include

- a theory that "transcendent forms" of truth exist beyond reason and experience; every individual is capable of discovering this truth on his or her own, through intuition
- a conviction that people are inherently good and should follow their own beliefs, however controversial they may be
- a belief that humankind, nature, and God are all interconnected

As you read, consider how Emerson's writing articulates his belief in the importance of the individual as well as his ideas about humankind's relationship to the natural world.

READING SKILL: IDENTIFY APHORISMS

An **aphorism** is a brief statement, usually one sentence long, that expresses a general principle or truth about life. Benjamin Franklin's famous declaration "Honesty is the best policy" is one example of an aphorism. As you read, use a chart to record aphorisms that stand out to you. Think about how these statements reflect Emerson's transcendentalist ideals.

"Self-Reliance"	Nature
"Trust thyself: every heart vibrates to that iron string."	

VOCABULARY IN CONTEXT

Emerson uses these words to state his convictions. Test your knowledge by deciding which word is suggested by each phrase.

WORD LIST

aversion · decorum · exhilaration · importune · nonconformist · occult

1. a food you can't stand
2. a race you have just won
3. a well-behaved crowd
4. a nagging younger sibling

Explore the Key Idea

What is your MOTTO?

KEY IDEA The ancient Roman poet Horace gravely advised, "Never despair." Modern comedian Woody Allen quipped that the secret to success in life is simple: "Eighty percent of success is showing up." Each of these mottos captures an individual's attitude toward life in one pithy phrase. Ralph Waldo Emerson's motto, "Trust thyself," distills the essence of the **ideals** he expressed in his essays and lectures.

QUICKWRITE Create your own personal motto. To get started, consider the traits or resources that helped you solve a difficult problem, or the best advice you've ever given a friend. Use your answers to develop a personal motto that is short and to the point.



Self-Reliance

RALPH WALDO EMERSON

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. . . .

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy[1] was seated at their heart, working through their hands, predominating[2] in all their being. . . . A

Whoso would be a man, must be a **nonconformist.** He who would gather immortal palms[3] must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage[4] of the world. I remember an answer which when quite young I was prompted to make to a valued adviser

ANALYZE VISUALS
What elements of **transcendentalism** are reflected in the painting on page 363?

A TRANSCENDENTALISM
Summarize the ideas Emerson presents in lines 1–11. After reading these lines, how would you define self-reliance?

nonconformist
(nŏn′kən-fôr′mĭst) ***n.***
one who does not follow generally accepted beliefs, customs, or practices

1. **the absolutely trustworthy:** God.
2. **predominating:** being predominant, or having controlling influence.
3. **immortal palms:** everlasting triumph and honor. In ancient times, people carried palm leaves as a symbol of victory, success, or joy.
4. **suffrage:** approval; support.

Wanderer Above the Sea of Fog (1818), Caspar David Friedrich. Oil on canvas, 94.8 cm × 74.8 cm.



who was wont to **importune** me with the dear old doctrines of the church. On my saying, "What have I to do with the sacredness of traditions, if I live wholly from within?" my friend suggested—"But these impulses may be from below, not from above." I replied, "They do not seem to me to be such; but if I am the Devil's child, I will live then from the Devil." No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this; the only right is what is after my constitution;[5] the only wrong what is against it. . . . B

What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and in intellectual life, may serve for the whole distinction between greatness and meanness.[6] It is the harder because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude. . . . C

For nonconformity the world whips you with its displeasure. And therefore a man must know how to estimate a sour face. The by-standers look askance on him in the public street or in the friend's parlor. If this **aversion** had its origin in contempt and resistance like his own he might well go home with a sad countenance; but the sour faces of the multitude, like their sweet faces, have no deep cause, but are put on and off as the wind blows and a newspaper directs. . . .

The other terror that scares us from self-trust is our consistency; a reverence for our past act or word because the eyes of others have no other data for computing our orbit than our past acts, and we are loth to disappoint them. . . .

A foolish consistency is the hobgoblin[7] of little minds, adored by little statesmen and philosophers and divines.[8] With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today.—"Ah, so you shall be sure to be misunderstood."— Is it so bad then to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton,[9] and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. D

importune (ĭm′pôr-to͞on′) *v.* to ask urgently or repeatedly; to annoy or trouble

B TRANSCENDENTALISM
Transcendentalists believed in disregarding external authority in favor of one's own experience and intuition. What is implied by the word *sacred* in line 21?

C GRAMMAR AND STYLE
Emerson adds detail and precision to his writing by using **adjective clauses,** which modify nouns and pronouns. In line 27 and lines 29–30, he uses adjective clauses beginning with "who" to describe specific types of people.

aversion (ə-vûr′zhən) *n.* a strong dislike

D IDENTIFY APHORISMS
Identify at least one aphorism in lines 40–48. How does that aphorism reflect Emerson's transcendentalist ideals?

5. **after my constitution:** consistent with my nature.
6. **meanness:** the state of being inferior in quality, character, or value.
7. **hobgoblin:** a source of fear or dread.
8. **divines:** religious leaders.
9. **Pythagoras** (pĭ-thăg′ər-əs) **. . . Newton:** great thinkers whose radical theories and viewpoints caused controversy.

Nature

RALPH WALDO EMERSON

Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect **exhilaration.** I am glad to the brink of fear. In the woods too, a man casts off his years, as the snake his slough,[1] and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a **decorum** and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground,—my head bathed by the blithe air, and uplifted into infinite space,—all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances,—master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate[2] than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature. E

exhilaration (ĭg-zĭl′ə-rā′shən) *n.* a feeling of high spirits or lively joy

decorum (dĭ-kôr′əm) *n.* good taste in conduct or appearance

E TRANSCENDENTALISM Review the elements of transcendentalism listed on page 361. Which aspect of transcendentalist thought is reflected in lines 12–19?

1. **slough** (slŭf): the cast-off skin of a snake.
2. **connate:** agreeable; able to be related to.

The greatest delight which the fields and woods minister, is the suggestion of an **occult** relation between man and the vegetable. I am not alone and unacknowledged. They nod to me, and I to them. The waving of the boughs in the storm, is new to me and old. It takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me, when I deemed I was thinking justly or doing right.

occult (ə-kŭlt′) *adj.* secret or hidden from view

Yet it is certain that the power to produce this delight, does not reside in nature, but in man, or in a harmony of both. It is necessary to use these pleasures with great temperance. For, nature is not always tricked[3] in holiday attire, but the same scene which yesterday breathed perfume and glittered as for the frolic of the nymphs, is overspread with melancholy today. Nature always wears the colors of the spirit. To a man laboring under calamity, the heat of his own fire hath sadness in it. Then, there is a kind of contempt of the landscape felt by him who has just lost by death a dear friend. The sky is less grand as it shuts down over less worth in the population.

F TRANSCENDENTALISM
Reread lines 30–34. What is Emerson saying about our perception of the natural world?

3. **tricked:** dressed.

ANALYZE VISUALS
Emerson says that "nature always wears the colors of the spirit." What **mood** does this painting convey? Describe the elements of the painting that establish this mood.

Ben Lomond (1829–1830), Thomas Doughty. Oil on canvas. © Christie's Images/SuperStock.



Comprehension

1. **Recall** According to "Self-Reliance," what is the only law that Emerson can hold sacred?
2. **Summarize** What are three ways the woods can transform a man, according to Emerson in *Nature?*
3. **Clarify** In *Nature,* Emerson discusses the "delight" the natural world often inspires. What does Emerson think this power to delight comes from?

Critical Analysis

4. **Draw Conclusions** Reread lines 37–48 of "Self-Reliance." What is Emerson speaking of when he mentions consistency, and why does he berate it as "the hobgoblin of little minds"? Consider the following examples of Emerson's statements as you formulate your response:
   - "Good and bad are but names very readily transferable to that or this. . . ."
   - ". . . The sour faces of the multitude . . . have no deep cause, but are put on and off as the wind blows. . . ."
5. **Identify Elements of Transcendentalism** Review the elements of transcendentalism listed on page 361. Then reexamine "Self-Reliance" and *Nature,* identifying key ideas that reflect each tenet of transcendentalism. Record your answer in a chart like the one shown.

Element of Transcendentalism	Example from the Text
Every individual is capable of discovering higher truths on his or her own, through intuition.	"Nothing is at last sacred but the integrity of your own mind." ("Self-Reliance," line 14)

6. **Synthesize Ideas** Which **ideals** do the essays celebrate that reflect Emerson's motto, "Trust thyself"? Citing specific lines from both essays, explain how Emerson's main principles relate to his famous motto.
7. **Evaluate Aphorisms** Review the aphorisms you recorded as you read. Choose three or four that you found meaningful or evocative and explain whether or not they have stood the test of time.

Literary Criticism

8. **Critical Interpretation** Writer Henry James argued that Emerson had no concept of the evil that exists in the world. In James's words, it was "a side of life as to which Emerson's eyes were thickly bandaged. . . . He had no great sense of wrong . . . no sense of the dark, the foul, the base." In your opinion, is this a valid criticism of Emerson? Citing evidence, explain why or why not.

Vocabulary in Context

WORD LIST

aversion
decorum
exhilaration
importune
nonconformist
occult

VOCABULARY PRACTICE

Choose the vocabulary word that best completes each sentence.

1. An unexpected tragedy can quickly turn_____ into grief.
2. To constantly _____ a friend for favors can destroy the friendship.
3. One should act with _____ on serious or formal occasions.
4. It is not wise to pry into the _____ intrigues of others.
5. Certain values are held by every person, whether a traditionalist or a(n) _____.
6. It makes sense to avoid anything to which one has a(n) _____.

VOCABULARY IN WRITING

Find a statement in these selections that you strongly agree or disagree with. Identify the statement and, using two or more vocabulary words, explain your views on it. Here is a sample beginning.

EXAMPLE SENTENCE

I share Emerson's ***exhilaration*** *at walking in the woods, and I, too, see woods as a source of "reason and faith."*

VOCABULARY STRATEGY: WORDS WITH MULTIPLE AFFIXES

You can decipher many long words if you are able to locate a recognizable base word within them. Removing the prefix and the suffix from the vocabulary word *nonconformist*, for example, reveals the base word *conform*. What meanings do the affixes add to the base word? Analyze similar words by separating them into a base word and affixes. Remember that many base words drop the final *e* before suffixes are added.

PRACTICE Write the base word and the affixes that make up each word listed. Then write a sentence that demonstrates the meaning of the longer word.

1. prefabricated
2. undiversified
3. disreputable
4. repagination
5. indefatigable
6. abnegation

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
UPDATE EMERSON'S MESSAGE Emerson's ideas about nonconformity were radical for their time—and they are still relevant today. Write a **three-to-five-paragraph speech** in which you present an updated version of Emerson's message for an audience of contemporary high school students. Recast his ideas about the importance of the individual, using up-to-date examples and descriptive details that will resonate with your audience.	***An effective speech will . . .*** • have a clear thesis • reflect the **ideals** and values Emerson presented in "Self-Reliance" and *Nature* • engage the audience with relevant examples

GRAMMAR AND STYLE

USE DESCRIPTIVE DETAILS Review the **Grammar and Style** note on page 364. The power and precision of Emerson's prose owes a good deal to his skillful use of **adjective clauses**—subordinate clauses that, like adjectives, add important detail about nouns and pronouns. An adjective clause usually follows the word it modifies and is introduced by words such as *when, who, whom, whose, that,* and *which.* Here is an example from "Self-Reliance":

> *There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion. . . .* (lines 1–3)

Notice that each of the highlighted phrases offers information about the word it modifies. The first phrase tells you about the "time in every man's education" Emerson is discussing. The second, third, and fourth clauses explain what kind of convictions he embraces at this time.

PRACTICE Identify the adjective clause in each sentence from Emerson's work. Then write your own sentences, using adjective clauses as Emerson does.

EXAMPLE

He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness.

Those who wish to make a true difference cannot worry what others might say behind their backs.

1. There is a kind of contempt of the landscape felt by him who has just lost by death a dear friend.
2. Nature is a setting that fits equally well a comic or a mourning piece.
3. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving my eyes,) which nature cannot repair.

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

from Walden
from Civil Disobedience

Essays by Henry David Thoreau

NOTABLE QUOTE

"The mass of men lead lives of quiet desperation."

FYI

Did you know that Henry David Thoreau . . .

- worked off and on as a pencil maker in his family's pencil factory?
- kept a journal that when published filled 20 volumes?
- pared down his expenses to 27 cents a week, which he earned by working only six weeks a year?

Author Online

For more on Henry David Thoreau, visit the **Literature Center** at **ClassZone.com.**



Henry David Thoreau

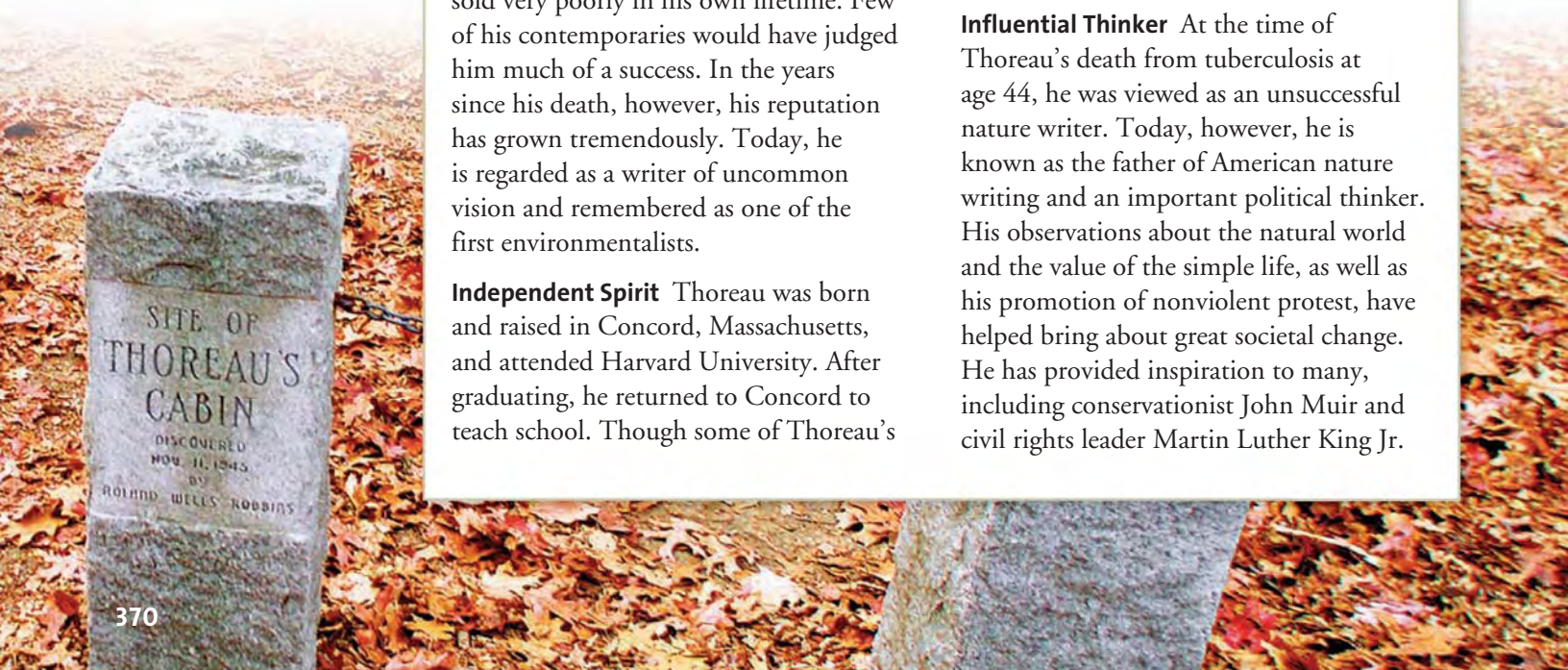
1817–1862

Henry David Thoreau (thə-rō′) advocated simple, mindful living and rejected a lifestyle dedicated to the pursuit of wealth. Thoreau spent much of his life writing and observing nature, devoting only a minimum of time to earning a wage. He published just two books, both of which sold very poorly in his own lifetime. Few of his contemporaries would have judged him much of a success. In the years since his death, however, his reputation has grown tremendously. Today, he is regarded as a writer of uncommon vision and remembered as one of the first environmentalists.

Independent Spirit Thoreau was born and raised in Concord, Massachusetts, and attended Harvard University. After graduating, he returned to Concord to teach school. Though some of Thoreau's neighbors viewed him as eccentric, he was a careful observer and a deep thinker. Taking to heart the ideas of his friend Ralph Waldo Emerson, Thoreau tried to live by his own values, often doing odd jobs that would earn him just enough money to meet his own modest needs.

Defiant Nonconformist Thoreau's life was full of examples of his nonconformity to society's norms. As a Harvard student, he was required to wear a black coat but sported a green one instead. In his first year of teaching, he refused to punish his students physically, a harsh but common practice of the time, and resigned his post. In 1845, he conducted his famous experiment, living simply and frugally in a small cabin on the shores of Walden Pond. In 1846, he was arrested and spent a night in jail for refusing to pay a poll tax, an act of protest against the U.S. government's war with Mexico and its support of slavery. This exercise of conscience over law later became known as civil disobedience.

Influential Thinker At the time of Thoreau's death from tuberculosis at age 44, he was viewed as an unsuccessful nature writer. Today, however, he is known as the father of American nature writing and an important political thinker. His observations about the natural world and the value of the simple life, as well as his promotion of nonviolent protest, have helped bring about great societal change. He has provided inspiration to many, including conservationist John Muir and civil rights leader Martin Luther King Jr.



LITERARY ANALYSIS: ESSAY

An **essay** is a work of nonfiction that usually deals with a single main subject. Though essays can be formal or informal, they are often loosely structured and contain the personal views of the writer. To analyze an essay, pay careful attention to

- the writer's **tone,** or attitude toward his or her subject
- **figurative language** that makes abstract concepts more understandable and emphasizes ideas
- **anecdotes,** or short accounts of personal incidents
- **imagery** that creates vivid impressions for the reader

As you read, consider how these elements illuminate Thoreau's ideas and give readers a glimpse into his personality.

Review: **Transcendentalism**

READING SKILL: EVALUATE IDEAS

When you **evaluate** a writer's ideas, you examine them carefully and then make judgments about their value. Before you can judge a writer's ideas, however, you have to identify and understand them. **Summarizing** can help. As you read *Walden,* use a chart like the one shown to briefly restate Thoreau's philosophical ideas in your own words. As you tackle "Civil Disobedience," summarize the author's main political beliefs. After you summarize each idea, note your reaction to it.

	Thoreau's Ideas and Beliefs	*My Reactions*
Walden		
"Civil Disobedience"		

VOCABULARY IN CONTEXT

Thoreau uses the following words to present his theories about simple, principled living. To see how many you know, choose the word that is closest in meaning to each numbered term.

WORD LIST

abject
congenial
deliberately
impetuous
misgiving
perturbation
pervade
transgress

1. err
2. disturbance
3. doubt
4. wretched
5. friendly
6. permeate
7. impulsive
8. thoughtfully

Explore the Key Idea

Do you chart your own COURSE?

KEY IDEA "Cranks," "crackpots," "oddballs"—society is quick to apply a negative label to people outside the mainstream. Although Thoreau was probably never called an "oddball," he was certainly regarded as an eccentric. **Nonconformity** has never been an easy choice, as people often condemn nonconformists without bothering to find out why they embrace a different set of values. Nevertheless, history has shown that many nonconformists, like Thoreau, are often simply ahead of their time.

DISCUSS With a small group of classmates, create a list of famous nonconformists. How did the individuals you listed depart from the norms of their time? Were they punished for their actions? Were they able to win others to their point of view? Discuss these questions with your group.



WALDEN

Henry David Thoreau

BACKGROUND Like Ralph Waldo Emerson and other transcendentalists, Thoreau felt a need to affirm his unity with nature. On July 4, 1845, he began an experiment in what he thought of as "essential living"—living simply, studying the natural world, and seeking truth within himself. On land owned by Emerson near Concord, Massachusetts, Thoreau built a small cabin by Walden Pond and lived there for more than two years, writing and studying nature. *Walden* is the record of his experiences.

from Where I Lived, and What I Lived For

When first I took up my abode in the woods, that is, began to spend my nights as well as days there, which, by accident, was on Independence day, or the fourth of July, 1845, my house was not finished for winter, but was merely a defense against the rain, without plastering or chimney, the walls being of rough weather-stained boards, with wide chinks, which made it cool at night. The upright white hewn studs and freshly planed door and window casings gave it a clean and airy look, especially in the morning, when its timbers were saturated with dew, so that I fancied that by noon some sweet gum would exude from them. . . . A

10 I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and somewhat higher than it, in the midst of an extensive wood between that town and Lincoln, and about two miles south of that our only field known to fame, Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon. For the first week, whenever I looked out on the pond it impressed me like a tarn high up

ANALYZE VISUALS
Consider the tranquil scene depicted in the photograph on page 373. What aspect of the photograph is most responsible for conveying this sense of tranquility, and why?

A **ESSAY**
Think about Thoreau's **tone** as he describes his crude, unfinished house. What sense of the writer's views or personality do you get from these opening lines?

16 tarn: a small mountain lake or pool.



on the side of a mountain, its bottom far above the surface of other lakes, and, as the sun arose, I saw it throwing off its nightly clothing of mist, and here and there, by degrees, its soft ripples or its smooth reflecting surface was revealed, while the mists, like ghosts, were stealthily withdrawing in every direction into the woods, as at the breaking up of some nocturnal conventicle. The very dew seemed to hang upon the trees later into the day than usual, as on the sides of mountains. . . .

I went to the woods because I wished to live **deliberately,** to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have *somewhat hastily* concluded that it is the chief end of man here to "glorify God and enjoy him forever." B

Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies we fight with cranes; it is error upon error, and clout upon clout, and our best virtue has for its occasion a superfluous and evitable wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumbnail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion. . . . C

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches today to save nine to-morrow. As for *work,* we haven't any of any consequence. We have the Saint Vitus' dance, and cannot possibly keep our heads still. If I should only give a few pulls at the parish bell-rope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning,

22 conventicle: a secret religious meeting.

deliberately (dĭ-lĭb′ər-ĭt-lē) *adv.* in an unhurried and thoughtful manner

29 Spartan-like: in a simple and disciplined way, like the inhabitants of the ancient city-state of Sparta.

B EVALUATE IDEAS
Reread lines 24–37. **Summarize** Thoreau's reasons for moving to the woods. What do you think of these reasons?

41 evitable: avoidable.

C ESSAY
In this essay, Thoreau often uses **figurative language** to present his observations. In lines 46–50, he likens civilized life to a rough sea. What might "the clouds and storms and quicksand" of life be? How might one "founder," or sink, in civilized life?

56 Saint Vitus' dance: a disorder of the nervous system, characterized by rapid, jerky, involuntary movements.

nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known, did not set it on fire,—or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were the parish church itself. Hardly a man takes a half hour's nap after dinner, but when he wakes he holds up his head and asks, "What's the news?" as if the rest of mankind had stood his sentinels. Some give directions to be waked every half hour, doubtless for no other purpose; and then, to pay for it, they tell what they have dreamed. After a night's sleep the news is as indispensable as the breakfast. "Pray tell me any thing new that has happened to a man any where on this globe,"—and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the rudiment of an eye himself. D

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life—I wrote this some years ago—that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter,—we never need read of another. One is enough. . . .

Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito's wing that falls on the rails. Let us rise early and fast, or break fast, gently and without **perturbation;** let company come and let company go, let the bells ring and the children cry,—determined to make a day of it. . . .

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver; it discerns and rifts its way into the secret of things. I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties concentrated in it. My instinct tells me that my head is an organ for burrowing, as some creatures use their snout and fore-paws, and with it I would mine and burrow my way through these hills. I think that the richest vein is somewhere hereabouts; so by the divining rod and thin rising vapors I judge; and here I will begin to mine. E

D ESSAY
What situation does Thoreau exaggerate in lines 66–75? Would you respond differently to Thoreau's point if he simply stated his views on this subject?

79–81 penny-post . . . jest: Thoreau jokingly connects the postage rate at the time (a penny per letter) with the phrase "a penny for your thoughts."

perturbation (pûr'tər-bā'shən) *n.* disturbance of the emotions; agitation; uneasiness

E EVALUATE IDEAS
Summarize lines 87–104. What does Thoreau want to spend his time trying to understand, and how does he plan to achieve this understanding? Decide what you think about this desire.

from Solitude

This is a delicious evening, when the whole body is one sense, and imbibes delight through every pore. I go and come with a strange liberty in Nature, a part of herself. As I walk along the stony shore of the pond in my shirt sleeves, though it is cool as well as cloudy and windy, and I see nothing special to attract me, all the elements are unusually **congenial** to me. The bullfrogs trump to usher in the night, and the note of the whippoorwill is borne on the rippling wind from over the water. Sympathy with the fluttering alder and poplar leaves almost takes away my breath; yet, like the lake, my serenity is rippled but not ruffled. These small waves raised by the evening wind are as remote from storm as the smooth reflecting surface. Though it is now dark, the wind still blows and roars in the wood, the waves still dash, and some creatures lull the rest with their notes. The repose is never complete. The wildest animals do not repose, but seek their prey now; the fox, and skunk, and rabbit, now roam the fields and woods without fear. They are Nature's watchmen,—links which connect the days of animated life. . . .

Men frequently say to me, "I should think you would feel lonesome down there, and want to be nearer to folks, rainy and snowy days and nights especially." I am tempted to reply to such,—This whole earth which we inhabit is but a point in space. How far apart, think you, dwell the two most distant inhabitants of yonder star, the breadth of whose disk cannot be appreciated by our instruments? Why should I feel lonely? Is not our planet in the Milky Way? This which you put seems to me not to be the most important question. What sort of space is that which separates a man from his fellows and makes him solitary? I have found that no exertion of the legs can bring two minds much nearer to one another. . . . F

congenial (kən-jēn'yəl) *adj.* suited to one's needs or nature; agreeable

F EVALUATE IDEAS
Reread lines 121–130. **Summarize** Thoreau's ideas about loneliness. Do you agree with his assessment of this condition? Explain your answer.

from The Pond in Winter

Every winter the liquid and trembling surface of the pond, which was so sensitive to every breath, and reflected every light and shadow, becomes solid to the depth of a foot or a foot and a half, so that it will support the heaviest teams, and perchance the snow covers it to an equal depth, and it is not to be distinguished from any level field. Like the marmots in the surrounding hills, it closes its eye-lids and becomes dormant for three months or more. Standing on the snow-covered plain, as if in a pasture amid the hills, I cut my way first through a foot of snow, and then a foot of ice, and open a window under my feet, where, kneeling to drink, I look down into the quiet parlor of the fishes, **pervaded** by a softened light as through a window of

135 marmots: burrowing rodents that hibernate in winter; also known as groundhogs or woodchucks.

pervade (pər-vād') *v.* to spread through every part of

ground glass, with its bright sanded floor the same as in summer; there a perennial waveless serenity reigns as in the amber twilight sky, corresponding to the cool and even temperament of the inhabitants. Heaven is under our feet as well as over our heads. . . . G

G TRANSCENDENTALISM
What transcendentalist ideal is reflected in lines 143–144?

from Spring

One attraction in coming to the woods to live was that I should have leisure and opportunity to see the spring come in. The ice in the pond at length begins to be honey-combed, and I can set my heel in it as I walk. Fogs and rains and warmer suns are gradually melting the snow; the days have grown sensibly longer; and I see how I shall get through the winter without adding to my woodpile, for large fires are no longer necessary. I am on the alert for the first signs of spring, to hear the chance note of some arriving bird, or the striped squirrel's chirp, for his stores must be now nearly exhausted, or see the woodchuck venture out of his winter quarters. . . .

149 sensibly: noticeably.

The change from storm and winter to serene and mild weather, from dark and sluggish hours to bright and elastic ones, is a memorable crisis which all things proclaim. It is seemingly instantaneous at last. Suddenly an influx of light filled my house, though the evening was at hand, and the clouds of winter still overhung it, and the eaves were dripping with sleety rain. I looked out the window, and lo! where yesterday was cold gray ice there lay the transparent pond already calm and full of hope as in a summer evening, reflecting a summer evening sky in its bosom, though none was visible overhead, as if it had intelligence with some remote horizon. . . . H

H ESSAY
Imagery is a common feature of nature writing. Identify details in lines 145–162 that recreate sensory experiences for the reader. In what ways does this descriptive language enhance your mental picture of Walden Pond?

from Conclusion

I left the woods for as good a reason as I went there. Perhaps it seemed to me that I had several more lives to live, and could not spare any more time for that one. It is remarkable how easily and insensibly we fall into a particular route, and make a beaten track for ourselves. I had not lived there a week before my feet wore a path from my door to the pond-side; and though it is five or six years since I trod it, it is still quite distinct. It is true, I fear that others may have fallen into it, and so helped to keep it open. The surface of the earth is soft and impressible by the feet of men; and so with the paths which the mind travels. How worn and dusty, then, must be the highways of the world, how deep the ruts of tradition and conformity! I did not wish to take a cabin passage, but rather to go before the mast and on the deck of

172–175 On a sailing ship, passengers stayed in private compartments, or cabins, near the middle of the ship, while the crew shared living quarters at the front, where more was visible.

the world, for there I could best see the moonlight amid the mountains. I do not wish to go below now. I

I learned this, at least, by my experiment; that if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours. He will put some things behind, will pass an invisible boundary; new, universal, and more liberal laws will begin to establish themselves around and within him; or the old laws be expanded, and interpreted in his favor in a more liberal sense, and he will live with the license of a higher order of beings. In proportion as he simplifies his life, the laws of the universe will appear less complex, and solitude will not be solitude, nor poverty poverty, nor weakness weakness. If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them. . . .

Why should we be in such desperate haste to succeed, and in such desperate enterprises? If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away. It is not important that he should mature as soon as an appletree or an oak. Shall he turn his spring into summer? If the condition of things which we were made for is not yet, what were any reality which we can substitute? We will not be shipwrecked on a vain reality. Shall we with pains erect a heaven of blue glass over ourselves, though when it is done we shall be sure to gaze still at the true ethereal heaven far above, as if the former were not? . . . J

However mean your life is, meet it and live it; do not shun it and call it hard names. It is not so bad as you are. It looks poorest when you are richest. The fault-finder will find faults even in paradise. Love your life, poor as it is. You may perhaps have some pleasant, thrilling, glorious hours, even in a poorhouse. The setting sun is reflected from the windows of the almshouse as brightly as from the rich man's abode; the snow melts before its door as early in the spring. I do not see but a quiet mind may live as contentedly there, and have as cheering thoughts, as in a palace. The town's poor seem to me often to live the most independent lives of any. May be they are simply great enough to receive without **misgiving.** Most think that they are above being supported by the town; but it oftener happens that they are not above supporting themselves by dishonest means, which should be more disreputable. Cultivate poverty like a garden herb, like sage. Do not trouble yourself much to get new things, whether clothes or friends. Turn the old; return to them. Things do not change; we change. Sell your clothes and keep your thoughts. God will see that you do not want society. If I were confined to a corner of a garret all my days, like a spider, the world would be just as large to me while I had my thoughts about me. The philosopher said: "From an army of three divisions one can take away its general, and put it in disorder; from the man the most **abject** and vulgar one cannot take away his thought." Do not seek so anxiously to be developed, to subject

I ESSAY
To what does Thoreau compare life in lines 172–175? Explain how this **metaphor** conveys Thoreau's reasons for leaving Walden.

189–191 If a man . . . away: This is one of Thoreau's most famous passages. The "different drummer" evolved from a journal entry describing how he fell asleep to the sound of someone beating a drum "alone in the silence and the dark." The phrase "marching to the beat of a different drummer" became popular during the 1960s and 1970s.

J TRANSCENDENTALISM
What key feature of transcendentalism does Thoreau embrace in lines 189–191?

misgiving (mĭs-gĭv'ĭng) *n.* a feeling of doubt, mistrust, or uncertainty

215 the philosopher: Confucius (551–479 B.C.), Chinese teacher of moral living, who had an influence on Thoreau's ideas.

abject (ăb'jĕkt') *adj.* low; contemptible; wretched

yourself to many influences to be played on; it is all dissipation. Humility like darkness reveals the heavenly lights. The shadows of poverty and meanness gather around us, "and lo! creation widens to our view." We are often reminded that if there were bestowed on us the wealth of Croesus, our aims must still be the same, and our means essentially the same. Moreover, if you are restricted in your range by poverty, if you cannot buy books and newspapers, for instance, you are but confined to the most significant and vital experiences; you are compelled to deal with the material which yields the most sugar and the most starch. It is life near the bone where it is sweetest. You are defended from being a trifler. No man loses ever on a lower level by magnanimity on a higher. Superfluous wealth can buy superfluities only. Money is not required to buy one necessary of the soul. . . .

The life in us is like the water in the river. It may rise this year higher than man has ever known it, and flood the parched uplands; even this may be the eventful year, which will drown out all our muskrats. It was not always dry land where we dwell. I see far inland the banks which the stream anciently washed, before science began to record its freshets. Every one has heard the story which has gone the rounds of New England, of a strong and beautiful bug which came out of the dry leaf of an old table of apple-tree wood, which had stood in a farmer's kitchen for sixty years, first in Connecticut, and afterward in Massachusetts,—from an egg deposited in the living tree many years earlier still, as appeared by counting the annual layers beyond it; which was heard gnawing out for several weeks, hatched perchance by the heat of an urn. Who does not feel his faith in a resurrection and immortality strengthened by hearing of this? Who knows what beautiful and winged life, whose egg has been buried for ages under many concentric layers of woodenness in the dead dry life of society, deposited at first in the alburnum of the green and living tree, which has been gradually converted into the semblance of its well-seasoned tomb,—heard perchance gnawing out now for years by the astonished family of man, as they sat round the festive board,—may unexpectedly come forth from amidst society's most trivial and handselled furniture, to enjoy its perfect summer life at last!

I do not say that John or Jonathan will realize all this; but such is the character of that morrow which mere lapse of time can never make to dawn. The light which puts out our eyes is darkness to us. Only that day dawns to which we are awake. There is more day to dawn. The sun is but a morning star.

222 Croesus (krē′səs): an ancient king legendary for his great wealth.

K EVALUATE IDEAS
Summarize Thoreau's ideas about poverty. Do you think his view of the poor and the lives they lead is realistic? Record your thoughts in your chart.

235 freshets: overflowings of a stream caused by heavy rain or melting snow.

245 alburnum (ăl-bûr′nəm): the part of a tree's trunk through which sap flows.

251 John or Jonathan: the common man (as in the more current expression "Tom, Dick, and Harry").

Comprehension

1. **Recall** What were Thoreau's reasons for moving to the woods?
2. **Recall** What does Thoreau advise people to do to ensure their lives are not "frittered away by detail"?
3. **Summarize** What are Thoreau's views on correspondence and the daily news?

Critical Analysis

4. **Make Inferences** Thoreau rejects many things as inessential or unimportant. List at least three things that *were* important to him, citing specific lines from the essay to support your answer.
5. **Analyze the Essay** Thoreau was a poet as well as an essayist, and in *Walden,* he uses **figurative language** to express abstract concepts. Complete the chart by finding examples of such language. Use your completed chart to describe what you think Thoreau's use of figurative language adds to this essay.

Type of Figurative Language	Examples from Walden
metaphor	"Time is but the stream I go a-fishing in."
simile	
personification	

6. **Analyze Transcendentalism** Thoreau practiced many of the transcendentalist ideals Emerson promoted. What connections do you see between the ideas Thoreau expresses in *Walden* and the ideas Ralph Waldo Emerson presents in "Self-Reliance" and *Nature?* Cite evidence to support your answer.
7. **Evaluate Ideas** Review the philosophical ideas you summarized as you read. Choose one idea—Thoreau's view of the poor, for example, or the way he feels about civilized life. Explain whether or not you think the idea you chose has merit, citing reasons for your opinion.
8. **Compare Texts** In "Thoreau Still Beckons, *if* I Can Take My Laptop" on page 381, Cynthia G. La Ferle argues that "making choices is so much more difficult in a culture fueled by sheer busyness and commercialism. There are few places . . . where one can escape." Do you agree that it would be more challenging for a modern American to live as Thoreau did? Explain why or why not, using details from both texts to support your opinion.

Literary Criticism

9. **Critical Interpretations** According to Frank Stewart, author of *A Natural History of Nature Writing,* nature writers are "moved by the joyous, wild, and dazzling beauty in the world." Do you think this comment applies to Thoreau? Cite examples from *Walden* to support your opinion.

MAGAZINE ARTICLE Thoreau's call for a simpler life continues to resonate with Americans. Those struggling with a hectic lifestyle may recall his words with a particular sense of longing. Read on to hear one busy woman's reflection on the topic.

THOREAU STILL BECKONS, *if* I Can Take My Laptop

By Cynthia G. La Ferle

Thanks to the wonders of modern technology, I now have a mind-boggling array of options.

I can shop for birthday gifts on the Internet, watch a funeral in Britain on "live" television, and order a complete wardrobe from a computer catalog. . . .

Every day I have more choices than I can reasonably consider. And so, like other tired Americans, I carry the burden of complexity—a burden so overwhelming, in fact, that there are times when I imagine trading places with Henry David Thoreau.

It's only fitting that I rediscovered Thoreau the week I purged my home office with a dust rag and a vacuum cleaner. The autumn mornings felt ripe for pitching and sorting. "Walden," Thoreau's famous treatise on simple living, was jammed behind a pile of unread paperbacks. . . .

It occurred to me that things were vastly different for Thoreau. The "comforts of life" in the 1840s were not exactly cushy by today's standards. His concept of luxury might have been taking tea in his mother's bone china saucers. So what had he given up to commune with nature?

Even before he moved to Walden Pond, Thoreau hadn't accumulated three television sets or a closetful of designer clothes. He didn't own several pairs of expensive athletic shoes for all those philosophical walks he took. His cot in the cabin couldn't have been more lumpy than the straw-filled mattresses in most mid-19th-century homes. And Thoreau never had to trade a personal computer for a pencil.

With all due respect, I wonder, how tough was Thoreau's two-year sabbatical with simplicity? Is it true that he occasionally walked from Walden Pond back to Concord, where Emerson's wife had a home-cooked supper waiting for him? . . .

And yet, just as Thoreau did, I'd like to weed out, pare down, live deliberately, be a resident philosopher. . . .

Visiting the "real" Walden Pond this fall, I was amazed and disappointed to find the place overrun. Locals were strewn on its small beach. You couldn't walk the path around the pond without rubbing shoulders with other sightseers; there wasn't a spot left for solitary reflection.

If nothing else, my rendezvous with Thoreau got me thinking. What—and how much—do I really need? What price have I paid for modern technology and "convenience"? In which landfill will all my stuff end up? . . .

Could I survive in a one-room cabin with barely more than a chair, a wooden table, a bowlful of raw vegetables, and my laptop? Honestly, I wish I could.

Civil DISOBEDIENCE

Henry David Thoreau

BACKGROUND Thoreau put into practice the ideas expressed in Ralph Waldo Emerson's "Self-Reliance." In 1846, he spent a night in jail for refusing to pay a poll tax—a tax one had to pay in order to vote—as an act of protest against the U.S. government. Thoreau was enraged by the government's support of slavery and its war against Mexico, which he viewed as a case of a stronger country overpowering a weaker one simply to expand its own borders. Inspired by his experience in jail, Thoreau wrote this essay.

ANALYZE VISUALS
The photographer who created the image on page 383 made a deliberate choice to focus not on the people in the crowd, but on their shadows. Why might she have made this choice?

I heartily accept the motto, "That government is best which governs least;" and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe,—"That government is best which governs not at all;" and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have A been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government. The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war, the work of comparatively a few individuals using the standing government as their tool; for, in the outset, the people would not have consented to this measure. . . .

A EVALUATE IDEAS
Reread lines 1–7. What effect might these lines have on Thoreau's readers?

13 the present Mexican war: the 1846–1848 war between Mexico and the United States.

But, to speak practically and as a citizen, unlike those who call themselves no-government men, I ask for, not at once no government, but *at once* a



better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it.

After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest. But a government in which the majority rule in all cases cannot be based on justice, even as far as men understand it. Can there not be a government in which majorities do not virtually decide right and wrong, but conscience?—in which majorities decide only those questions to which the rule of expediency is applicable? Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right. It is truly enough said, that a corporation has no conscience; but a corporation of conscientious men is a corporation *with* a conscience. Law never made men a whit more just; and, by means of their respect for it, even the well-disposed are daily made the agents of injustice. B A common and natural result of an undue respect for law is, that you may see a file of soldiers, colonel, captain, corporal, privates, powder-monkeys, and all, marching in admirable order over hill and dale to the wars, against their wills, ay, against their common sense and consciences, which makes it very steep marching indeed, and produces a palpitation of the heart. They have no doubt that it is a damnable business in which they are concerned; they are all peaceably inclined. Now, what are they? Men at all? or small movable forts and magazines, at the service of some unscrupulous man in power? Visit the Navy-Yard, and behold a marine, such a man as an American government can make, or such as it can make a man with its black arts—a mere shadow and reminiscence of humanity, a man laid out alive and standing, and already, as one may say, buried under arms with funeral accompaniments, though it may be,—

> "Not a drum was heard, not a funeral note,
> As his corse to the rampart we hurried;
> Not a soldier discharged his farewell shot
> O'er the grave where our hero we buried."

The mass of men serve the state thus, not as men mainly, but as machines, with their bodies. They are the standing army, and the militia, jailers, constables, *posse comitatus,* etc. In most cases there is no free exercise whatever of the judgment or of the moral sense; but they put themselves on a level with wood and earth and stones; and wooden men can perhaps be manufactured that will serve the purpose as well. Such command no more respect than men of straw or a lump of dirt. They have the same sort of worth only as horses and dogs. Yet such as these even are commonly

B EVALUATE IDEAS
Reread lines 21–37. What position does Thoreau take on the conflict between majority rule and individual conscience? On your chart, **summarize** and react to his position.

39 powder-monkeys: boys with the job of carrying gunpowder to artillery crews.

45 magazines: places where ammunition is stored.

47–48 black arts: witchcraft.

51–54 "Not a drum . . . we buried": opening lines of "The Burial of Sir John Moore After Corunna" by the Irish poet Charles Wolfe (1791–1823).

57 *posse comitatus* (pŏs'ē kŏm-ə-tā'-təs): group of people that can be called on by the sheriff to help enforce the law [*Latin*, literally, the power of the county].

esteemed good citizens. Others—as most legislators, politicians, lawyers, ministers, and office-holders—serve the state chiefly with their heads; and, as they rarely make any moral distinctions, they are as likely to serve the Devil, without *intending* it, as God. A very few—as heroes, patriots, martyrs, reformers in the great sense, and *men*—serve the state with their consciences also, and so necessarily resist it for the most part; and they are commonly treated as enemies by it. . . . C

Unjust laws exist: shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded or shall we **transgress** them at once? Men generally, under such a government as this, think that they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the evil. But it is the fault of the government itself that the remedy *is* worse than the evil. *It* makes it worse. Why is it not more apt to anticipate and provide for reform? Why does it not cherish its wise minority? Why does it cry and resist before it is hurt? Why does it not encourage its citizens to be on the alert to point out its faults, and *do* better than it would have them? Why does it always crucify Christ, and excommunicate Copernicus and Luther, and pronounce Washington and Franklin rebels? . . . D

If the injustice is part of the necessary friction of the machine of government, let it go, let it go: perchance it will wear smooth, certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then, I say, break the law. Let your life be a counter-friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn. . . .

I meet this American government, or its representative, the state government, directly, and face to face, once a year—no more—in the person of its tax-gatherer; this is the only mode in which a man situated as I am necessarily meets it; and it then says distinctly, Recognize me; and the simplest, most effectual, and, in the present posture of affairs, the indispensablest mode of treating with it on this head, of expressing your little satisfaction with and love for it, is to deny it then. My civil neighbor, the tax-gatherer, is the very man I have to deal with,—for it is, after all, with men and not with parchment that I quarrel,—and he has voluntarily chosen to be an agent of the government. How shall he ever know well what he is and does as an officer of the government, or as a man, until he is obliged to consider whether he shall treat me, his neighbor, for whom he has respect, as a neighbor and well-disposed man, or as a maniac and disturber of the peace, and see if he can get over this obstruction to his neighborliness without a ruder and more **impetuous** thought or speech corresponding with his action. I know this well, that if one thousand, if one hundred, if ten men

C EVALUATE IDEAS
Reread lines 55–69. Which way of serving the state does Thoreau approve of? Which ways does he condemn? Decide whether you agree with his assessment of soldiers and others who serve.

transgress (trăns-grĕs′) *v.* to violate a command or law

80 Copernicus (kō-pûr′nə-kəs) **and Luther:** Radicals in their time, Polish astronomer Nicolaus Copernicus theorized that the sun rather than the earth was the center of our planetary system; German theologian Martin Luther was a leader in the Protestant Reformation.

D GRAMMAR AND STYLE
In lines 70–81, Thoreau adds emphasis and emotion to his writing by asking **rhetorical questions**—questions that don't require a reply because the writer assumes the answers are obvious.

95 posture of affairs: situation.

impetuous (ĭm-pĕch′o͞o-əs) *adj.* acting with sudden or rash energy; hasty



Left: London police arresting a suffragist, 1914; *center:* Gandhi marching to the sea, in defiance of the British salt monopoly

whom I could name,—if ten *honest* men only,—ay, if *one* honest man, in this State of Massachusetts, *ceasing to hold slaves,* were actually to withdraw from this copartnership, and be locked up in the county jail therefor, it would be the abolition of slavery in America. For it matters not how small the beginning may seem to be: what is once well done is done forever. But we love better to talk about it: that we say is our mission. Reform keeps many scores of newspapers in its service, but not one man. . . .

Under a government which imprisons any unjustly, the true place for a just man is also a prison. The proper place today, the only place which Massachusetts has provided for her freer and less desponding spirits, is in her prisons, to be put out and locked out of the State by her own act, as they have already put themselves out by their principles. It is there that the fugitive slave, and the Mexican prisoner on parole, and the Indian come to plead the wrongs of his race should find them; on that separate, but more free and honorable ground, where the State places those who are not *with* her, but *against* her,—the only house in a slave State in which a free man can abide with honor. If any think that their influence would be lost there, and their voices no longer afflict the ear of the State, that they would not be as an enemy within its walls, they do not know by how much truth is stronger than error, nor how much more eloquently and effectively he can combat injustice who has experienced a little in his own person. Cast your whole vote, not a strip of paper merely, but your whole influence. A minority is powerless while it conforms to the majority; it is not even a minority then; but it is irresistible when it clogs by its whole weight. If the alternative is to keep all just men in prison, or give up war and slavery, the State will not hesitate which to choose. If a thousand men were not to pay their tax bills





Left: Dr. Martin Luther King Jr., jailed for civil disobedience; *center:* Vietnam war protester burns his military draft card; *right:* Beijing man stands in front of tanks during the 1989 Tiananmen Square uprising.

this year, that would not be a violent and bloody measure, as it would be to pay them, and enable the State to commit violence and shed innocent blood. This is, in fact, the definition of a peaceable revolution, if any such is possible. If the tax-gatherer, or any other public officer, asks me, as one has done, "But what shall I do?" my answer is, "If you really wish to do anything, resign your office." When the subject has refused allegiance, and the officer has resigned his office, then the revolution is accomplished. But even suppose blood should flow. Is there not a sort of blood shed when the conscience is wounded? Through this wound a man's real manhood and immortality flow out, and he bleeds to an everlasting death. I see this blood flowing now. . . . E

I have paid no poll-tax for six years. I was put into a jail once on this account, for one night; and, as I stood considering the walls of solid stone, two or three feet thick, the door of wood and iron, a foot thick, and the iron grating which strained the light, I could not help being struck with the foolishness of that institution which treated me as if I were mere flesh and blood and bones, to be locked up. I wondered that it should have concluded at length that this was the best use it could put me to, and had never thought to avail itself of my services in some way. I saw that, if there was a wall of stone between me and my townsmen, there was a still more difficult one to climb or break through before they could get to be as free as I was. I did not for a moment feel confined, and the walls seemed a great waste of stone and mortar. I felt as if I alone of all my townsmen had paid my tax. They plainly did not know how to treat me, but behaved like persons who are underbred. In every threat and in every compliment there was a blunder; for they thought that my chief desire was to stand the other side of

E EVALUATE IDEAS
Thoreau holds an **assumption**—an opinion or belief that is taken for granted—that civil disobedience is the only sensible and moral course to take. Reread lines 114–143. How convincing are the reasons Thoreau gives in support of his belief?

157 underbred: ill-mannered.

that stone wall. I could not but smile to see how industriously they locked the door on my meditations, which followed them out again without let or hindrance, and *they* were really all that was dangerous. As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against whom they have a spite, will abuse his dog. I saw that the State was half-witted, that it was timid as a lone woman with her silver spoons, and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it. F

Thus the State never intentionally confronts a man's sense, intellectual or moral, but only his body, his senses. It is not armed with superior wit or honesty, but with superior physical strength. I was not born to be forced. I will breathe after my own fashion. Let us see who is the strongest. What force has a multitude? They only can force me who obey a higher law than I. They force me to become like themselves. I do not hear of *men* being *forced* to live this way or that by masses of men. What sort of life were that to live? When I meet a government which says to me, "Your money or your life," why should I be in haste to give it my money? It may be in a great strait, and not know what to do: I cannot help that. It must help itself; do as I do. It is not worth the while to snivel about it. I am not responsible for the successful working of the machinery of society. I am not the son of the engineer. I perceive that, when an acorn and a chestnut fall side by side, the one does not remain inert to make way for the other, but both obey their own laws, and spring and grow and flourish as best they can, till one, perchance, overshadows and destroys the other. If a plant cannot live according to its nature, it dies; and so a man. G

160–161 without let or hindrance: without encountering obstacles.

F ESSAY
Why do you think Thoreau includes this personal **anecdote** about his night in jail? Consider why he feels free as he stands in his cell, contemplating his own imprisonment.

G ESSAY
What **message** does Thoreau convey through his example of the acorn and the chestnut?

Comprehension

1. **Recall** According to Thoreau, what should be respected more than the law?
2. **Summarize** What should a citizen do about an unjust law?
3. **Clarify** List the three ways Thoreau says a citizen may serve the state. With which did Thoreau agree?

Critical Analysis

4. **Make Judgments** Consider the **historical context** of Thoreau's essays. Would it be easier or more difficult to practice his brand of **nonconformity** today? Consider the possible contemporary consequences of the following:
   - refusing to pay a tax ("Civil Disobedience," lines 144–166)
   - going to live alone in the woods (*Walden,* lines 1–37)
   - celebrating or "cultivating" poverty (*Walden,* lines 198–230)
5. **Analyze Essays** Even when they discuss serious or even lofty ideas, essays are often loosely structured and highly personal. **Skim** *Walden* and "Civil Disobedience," noting passages in which Thoreau refers to himself. Identify his personal feelings and instances when he shares his own experiences, such as the night he spent in jail. How do these passages influence your acceptance of his arguments? Explain, citing specific lines from both essays.
6. **Interpret Paradox** A paradox is a statement that seems to contradict itself but may nevertheless suggest an important truth. Reexamine both selections and record in a chart the examples of paradox you find. Then explain what truth or idea each paradox illustrates.

Paradox	Explanation
"I did not wish to live what was not life. . . ." (*Walden,* lines 26–27)	

7. **Evaluate Ideas** Ralph Waldo Emerson said of Thoreau, "No truer American ever lived." Review the political ideas you summarized as you read "Civil Disobedience." Do you consider Thoreau's arguments to be those of a patriot or those of a traitor? In your response, consider Thoreau's points on
   - the necessity of government
   - majority rule
   - how unjust laws may be changed

Literary Criticism

8. **Critical Interpretations** Critic Andrew Delbanco has asserted that Thoreau is, "despite all the barricades he erected around himself, an irresistible writer; to read him is to feel wrenched away from the customary world and delivered into a place we fear as much as we need." What does Delbanco mean when he says we both need and fear the world Thoreau creates? After you interpret the critic's statement, explain whether or not you agree with him.

Vocabulary in Context

VOCABULARY PRACTICE

Decide whether each statement is true or false.

1. If an odor were to **pervade** a room, it would be escaping through a chimney.
2. A person who is experiencing **perturbation** usually feels relaxed and confident.
3. An **impetuous** act is one that you do on the spur of the moment.
4. If you have some **misgiving** about attending a party, you should consider not going.
5. A **congenial** person usually gets along with others.
6. If you act **deliberately,** you act with haste and lack of concern.
7. **Abject** sorrow is sadness that will pass quickly.
8. If you **transgress** a law, you break it.

WORD LIST

abject
congenial
deliberately
impetuous
misgiving
perturbation
pervade
transgress

VOCABULARY IN WRITING

Do you agree that the only place to experience nature is in a remote rural setting? Using two or more vocabulary words, write a short explanation of your opinion and what you base it on. You might start like this.

EXAMPLE SENTENCE

*Peace and quiet may not **pervade** most urban settings, but there are still ways to commune with nature in the city.*

VOCABULARY STRATEGY: THE PREFIXES *ab-* AND *per-*

Though the prefixes *ab-* and *per-* are sometimes combined with recognizable base words, often they are attached to Latin roots, as in the vocabulary words *abject* and *pervade*. When you think you recognize the prefix *ab-* or *per-* in a word, look for context clues that support your guess. Then use the meaning of the prefix—and of the root, if you know it—to decipher the word's definition.

Prefix	Meaning
ab-	"away"; "away from"
per-	"through"; "thoroughly, very"

PRACTICE The prefix *ab-* or *per-* occurs in each boldfaced word below. Use context clues and root and prefix meanings—or a dictionary, if necessary—to define each word.

1. That man's **pernicious** lies have totally destroyed his son's reputation.
2. To get out of debt, I have decided to **abjure** going to the mall for three months.
3. The recruits immediately obeyed the officer's **peremptory** command.
4. **Abstemious** eating habits can help a person lose weight.
5. His **perfunctory** effort to learn who had **absconded** with the money was unsuccessful.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
WRITE A LETTER TO THE EDITOR Thoreau proposed radical ideas in "Civil Disobedience." Some people found them thrilling; others found them threatening. Choose one of the ideas proposed in "Civil Disobedience." Write a **three-paragraph letter** to the editor of a local newspaper in which you explain the idea and argue for or against implementing it.	***A successful letter to the editor will . . .*** • state the issue and your position on the issue • support your position with reasons and examples • use rhetorical devices that will help reinforce your position

GRAMMAR AND STYLE

ASK RHETORICAL QUESTIONS Review the **Grammar and Style** note on page 385. Thoreau asks a number of thought-provoking questions in "Civil Disobedience." But he's not expecting any answers. The questions he asks are **rhetorical questions;** they don't require a reply, because the answers are considered obvious. Writers often use these types of **interrogative sentences** to drive home a point or evoke an emotional response. Here is an example from the text:

> *But even suppose blood should flow. Is there not a sort of blood shed when the conscience is wounded?* (lines 139–141)

Read this passage aloud. Consider how it would sound if it lacked a rhetorical question—if the second sentence read, "A sort of blood flows when the conscience is wounded." Do you think the rhetorical question makes Thoreau's argument more compelling?

PRACTICE Rewrite the following paragraph, changing some sentences to rhetorical questions.

> Thoreau suggests that if citizens disagree with their government's actions, they should stop paying taxes. However, if a large number of Americans refused to pay their taxes this year, the results would be disastrous. Public schools would collapse, salaries for police officers and firefighters would go unpaid, and services from public transportation to public hospitals would crumble. I do not see how a good citizen could allow this to happen. I do not see the honor in such an act.

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

On *Civil Disobedience*

Mohandas K. Gandhi

BACKGROUND Mohandas K. Gandhi (1869–1948), called Mahatma ("Great Soul"), helped free India of British rule. As a student, he greatly admired Thoreau's essay "Civil Disobedience." Thoreau's ideas helped shape Gandhi's key principle—*satyagraha* (sə-tyä'grə-hə), or "truth-force." In the following excerpt from a 1916 speech, Gandhi describes this powerful weapon for fighting oppression.

July 27, 1916

There are two ways of countering injustice. One way is to smash the head of the man who perpetrates injustice and to get your own head smashed in the process. All strong people in the world adopt this course. Everywhere wars are fought and millions of people are killed. The consequence is not the progress of a nation but its decline. . . . No country has ever become, or will ever become, happy through victory in war. A nation does not rise that way, it only falls further. In fact, what comes to it is defeat, not victory. And if, perchance, either our act or our purpose was ill-conceived, it brings disaster to both belligerents.[1]

But through the other method of combating injustice, we alone suffer the consequences of our mistakes, and the other side is wholly spared. This other method is *satyagraha.*[2] One who resorts to it does not have to break another's head; he may merely have his own head broken. He has to be prepared to die himself, suffering all the pain. In opposing the atrocious laws of the Government of South Africa,[3] it was this method that we adopted. We made it clear to the said Government that we would never bow to its outrageous laws. No clapping is possible without two hands to do it, and no quarrel without two persons to make it. Similarly, no State is possible without two entities, the rulers and the ruled. You are our sovereign, our Government, only so long as we consider ourselves your subjects. When we are not subjects, you are not the sovereign either. So long as it is your endeavour to control us with justice and love, we will let you to do so. But if you wish to strike at us from behind, we cannot permit it. Whatever you do in other matters, you will have to ask our opinion about the laws that concern us. If you make laws to keep us suppressed in a wrongful manner and without taking us into confidence, these laws will merely adorn the statute-books. We will never obey them. Award us for it what punishment you like, we will put up with it. Send us to prison and we will live there as in a paradise. Ask us to mount the

1. **belligerents:** participants in a war.
2. **satyagraha** (sə-tyä'grə-hə) *Sanskrit:* insistence on truth. Gandhi used this term to describe his policy of seeking reform by means of nonviolent resistance.
3. **atrocious laws . . . South Africa:** Gandhi led the Indian community in opposition to racial discrimination in South Africa, where he lived for several years.

Text not available
for electronic use.
Please refer to the
text in the textbook.

GO ON

from Woman in the Nineteenth Century

Nonfiction by Margaret Fuller

NOTABLE QUOTE

"We would have every arbitrary barrier thrown down. We would have every path laid open to woman as freely as to man."

FYI

Did you know that Margaret Fuller . . .

- learned to read when she was 3 years old?
- suffered from nightmares in which she dreamed horses were galloping across her head?
- inspired Edgar Allan Poe to quip, "There are three species: men, women, and Margaret Fuller"?

Author Online

For more on Margaret Fuller, visit the **Literature Center** at **ClassZone.com.**



Margaret Fuller

1810–1850

Margaret Fuller spent much of her life fighting to make women equal members of society. At a time when a woman's only place was thought to be the small sphere of the home, Fuller became a respected author, a commanding public speaker, a popular journalist, and a key figure in the transcendentalist movement. One literary historian observed that Fuller "transcended virtually every stereotype American women had to endure in the first half of the 19th century."

A Demanding Childhood Sarah Margaret Fuller was born in Cambridgeport, Massachusetts. Her father, a stern and formidable man, had high expectations for her. When she was only 10 years old, he counseled that excelling "in all things should be your constant aim." As a teenager, Fuller typically started her studies at five in the morning and sometimes did not finish until eleven at night.

Coming into Her Own Fuller's father died suddenly when she was 25, and she became a teacher to help support her family. Through a mutual acquaintance, she met Ralph Waldo Emerson, who was much impressed by her intelligence and wit. She began attending meetings of the Transcendental Club. In 1840, Fuller became the editor of *The Dial,* a short-lived but highly influential literary magazine. Fuller solicited poems, essays, and fiction from leading transcendentalists and wrote much of the content herself.

An Influential Voice In 1844, Fuller started writing the literary column for the *New York Tribune,* perhaps the most widely read newspaper of its day. In addition to reviewing literary works, she addressed social issues such as poverty and slavery. In 1845, Fuller published *Woman in the Nineteenth Century,* a revolutionary feminist work that paid tribute to women's intellectual and creative abilities and declared that women must be accepted as equal to men. The first edition sold out in two weeks.

Romance and Tragedy In 1846, the *New York Tribune* sent Fuller to cover civil unrest in Europe. She settled in Rome, where she fell in love with and married Italian aristocrat Giovanni Angelo Ossoli. When revolution broke out in Rome in 1848, Fuller supported the cause by volunteering at a hospital while her husband fought for the republic. The revolution failed, and Fuller, Ossoli, and their young son sailed to the United States in 1850. With New York City almost in sight, their ship hit a sandbar and sank. Fuller, Ossoli, and their son drowned.



Officers of the National Council of Women, late 19th century

LITERARY ANALYSIS: AUTHOR'S PERSPECTIVE

You know that people often look at a subject from different perspectives. For example, a Vietnam War veteran would bring a unique set of ideas and experiences to a discussion of that war. A person who spent the 1960s protesting that same war would approach the discussion with an entirely different set of beliefs. **Author's perspective** refers to the distinct combination of ideas, values, and beliefs that influence the way a writer looks at a topic. An author's perspective is rarely stated; instead, you have to look closely at details within the text. To determine an author's perspective, examine

- the writer's **tone,** or attitude toward the subject
- **details** the writer chooses to include or focus on
- how the writer portrays specific individuals

As you read the excerpt from *Woman in the Nineteenth Century,* use these elements to help you analyze Margaret Fuller's perspective.

READING STRATEGY: PARAPHRASE MAIN IDEAS

When you read challenging texts like this one, it is important to pay careful attention to the author's **main ideas.** One way to make sure you're understanding these key points is to **paraphrase** them, or restate the information in your own words. A good paraphrase is about the same length as the original text but is written in simpler language. As you read, paraphrase the annotated passages to achieve a better understanding of Fuller's main ideas. Record your work in a chart like the one shown.

Fuller's Main Ideas	My Paraphrases
"I was talking on this subject with Miranda, a woman, who, if any in the world could, might speak without heat or bitterness of the position of her sex."	I spoke about this with Miranda. If any woman can talk about gender issues calmly and rationally, Miranda can.

Explore the Key Idea

What does society EXPECT *of us?*

KEY IDEA In the 19th century, society expected women to be loving wives, adoring mothers, and expert housekeepers. Women were *not* expected to be great thinkers; they were to leave the thinking to men. Some women, including Margaret Fuller, rejected these limiting **expectations.**

SURVEY Does society still have different expectations for men and women? Complete the following survey, marking which jobs you think would most likely be held by men, which would mostly likely be held by women, and which would have roughly equal numbers of each. Then write a paragraph discussing what your results might indicate about how gender influences societal expectations.

Survey: Gender and Jobs

Occupation	Mostly Male	Mostly Female	Equal
1. Kindergarten teacher			
2. Carpenter			
3. Hairstylist			
4. Surgeon			
5. Firefighter			
6. College professor			
7. Personal shopper			
8. Architect			

Woman in the Nineteenth Century

MARGARET FULLER

BACKGROUND From 1839 to 1844, Fuller led a series of seminars for women called "Conversations." She lectured on topics ranging from ethics to art and then asked her listeners to discuss each topic, thus helping the women to recognize their own intellectual abilities. The sessions led Fuller to write *Woman in the Nineteenth Century,* in which she insists society accept women and men as equals. Here, Fuller presents her views as a dialogue between herself and the fictional "Miranda," a woman who, like Fuller, had from childhood been encouraged to exercise her mind.

I was talking on this subject with Miranda, a woman, who, if any in the world could, might speak without heat and bitterness of the position of her sex. Her father was a man who cherished no sentimental reverence for woman, but a firm belief in the equality of the sexes. She was his eldest child, and came to him at an age when he needed a companion. From the time she could speak and go alone, he addressed her not as a plaything, but as a living mind. Among the few verses he ever wrote was a copy addressed to this child, when the first locks were cut from her head, and the reverence expressed on this occasion for that cherished head, he never belied. It was to him the temple of immortal intellect. He respected his child, however, too much to be an indulgent parent. He called on her for clear judgment, for courage, for honor and fidelity; in short, for such virtues as he knew. In so far as he possessed the keys to the wonders of this universe, he allowed free use of them to her, and by the incentive of a high expectation, he forbade, as far as possible, that she should let the privilege lie idle. A

Thus this child was early led to feel herself a child of the spirit. She took her place easily, not only in the world of organized being, but in the world of mind. A dignified sense of self-dependence was given as all her portion,[1] and she found it a

ANALYZE VISUALS
In your opinion, what **traits** does the subject of this portrait project? After you've read the selection, revisit your answer. Tell whether you think the woman in the portrait might share any of Miranda's qualities.

A PARAPHRASE MAIN IDEAS
Paraphrase lines 2–4. What were Miranda's father's views on gender equality?

1. **all her portion:** something that she had a right to expect.

Portrait of Ann Cochrells (1848), David Parr. Oil on canvas, 9″ × 11″. © Christie's Images Ltd.



sure anchor. Herself securely anchored, her relations with others were established with equal security. She was fortunate in a total absence of those charms which might have drawn to her bewildering flatteries, and in a strong electric nature, which repelled those who did not belong to her; and attracted those who did. With men and women her relations were noble,—affectionate without passion, intellectual without coldness. The world was free to her, and she lived freely in it. Outward adversity came, and inward conflict, but that faith and self-respect had early been awakened which must always lead at last, to an outward serenity and an inward peace. B

Of Miranda I had always thought as an example, that the restraints upon the sex were insuperable[2] only to those who think them so, or who noisily strive to break them. She had taken a course of her own, and no man stood in her way. Many of her acts had been unusual, but excited no uproar. Few helped, but none checked her, and the many men, who knew her mind and her life, showed to her confidence, as to a brother, gentleness as to a sister. And not only refined, but very coarse men approved and aided one in whom they saw resolution and clearness of design. Her mind was often the leading one, always effective. C

When I talked with her upon these matters, and had said very much what I have written, she smilingly replied: "and yet we must admit that I have been fortunate, and this should not be. My good father's early trust gave the first bias, and the rest followed of course. It is true that I have had less outward aid, in after years, than most women, but that is of little consequence. Religion was early awakened in my soul, a sense that what the soul is capable to ask it must attain, and that, though I might be aided and instructed by others, I must depend on myself as the only constant friend. This self dependence, which was honored in me, is deprecated as a fault in most women. They are taught to learn their rule from without, not to unfold it from within. D

"This is the fault of man, who is still vain, and wishes to be more important to woman than, by right, he should be."

"Men have not shown this disposition toward you," I said.

"No! because the position I early was enabled to take was one of self-reliance. And were all women as sure of their wants as I was, the result would be the same. But they are so overloaded with precepts by guardians, who think that nothing is so much to be dreaded for a woman as originality of thought or character, that their minds are impeded by doubts till they lose their chance of fair free proportions. The difficulty is to get them to the point from which they shall naturally develop self-respect, and learn self-help. E

"Once I thought that men would help to forward this state of things more than I do now. I saw so many of them wretched in the connections they had formed in weakness and vanity. They seemed so glad to esteem women whenever they could.

"'The soft arms of affection,' said one of the most discerning spirits, 'will not suffice for me, unless on them I see the steel bracelets of strength.'"

B AUTHOR'S PERSPECTIVE
Consider Fuller's **tone** in lines 15–26. What can you **infer** about the traits Fuller found admirable?

C PARAPHRASE MAIN IDEAS
Paraphrase the main idea Fuller states in lines 27–29. Of what does Fuller see Miranda as an "example"?

D PARAPHRASE MAIN IDEAS
Paraphrase lines 42–44. How is Miranda different from most women of her time?

E AUTHOR'S PERSPECTIVE
Consider the **details** Fuller chooses to focus on. By contrasting Miranda's upbringing with that of most 19th-century women, what type of upbringing is Fuller advocating?

2. **insuperable:** incapable of being overcome.

But early I perceived that men never, in any extreme of despair, wished to be women. On the contrary they were ever ready to taunt one another at any sign of weakness, with,

Art thou not like the women, who—

The passage ends various ways, according to the occasion and rhetoric of the speaker. When they admired any woman they were inclined to speak of her as "above her sex." Silently I observed this, and feared it argued a rooted scepticism, which for ages had been fastening on the heart, and which only an age of miracles could eradicate. Ever I have been treated with great sincerity; and I look upon it as a signal instance of this, that an intimate friend of the other sex said, in a fervent moment, that I "deserved in some star to be a man." He was much surprised when I disclosed my view of my position and hopes, when I declared my faith that the feminine side, the side of love, of beauty, of holiness, was now to have its full chance, and that, if either were better, it was better now to be a woman, for even the slightest achievement of good was furthering an especial work of our time. He smiled incredulously. "She makes the best she can of it," thought he. "Let Jews believe the pride of Jewry, but I am of the better sort, and know better."[3] F

Another used as highest praise, in speaking of a character in literature, the words "a manly woman."

"So in the noble passage of Ben Jonson:

'I meant the day-star should not brighter ride,
Nor shed like influence from its lucent seat;
I meant she should be courteous, facile, sweet,
Free from that solemn vice of greatness, pride;
I meant each softest virtue there should meet,
Fit in that softer bosom to abide,
Only a learned and a manly *soul,*
I purposed her, that should with even powers,
The rock, the spindle, and the shears control
Of destiny, and spin her own free hours.'"[4]

"Methinks," said I, "you are too fastidious in objecting to this. Jonson in using the word 'manly' only meant to heighten the picture of this, the true, the intelligent fate, with one of the deeper colors."

"And yet," said she, "so invariable is the use of this word where a heroic quality is to be described, and I feel so sure that persistence and courage are the most womanly no less than the most manly qualities, that I would exchange these words for others of a larger sense at the risk of marring the fine tissue of the verse. Read 'A heavenward and instructed soul,' and I should be satisfied. Let it not be said, wherever there is energy or creative genius, 'She has a masculine mind.'"

F PARAPHRASE MAIN IDEAS
Paraphrase lines 65–68 in your chart. What way of thinking does Miranda describe, and how easy does she think it will be to reverse?

3. **'She makes . . . know better':** Miranda's male friend uses a religious slur to discount women.
4. **'I meant . . . free hours':** These lines are taken from the poem "On Lucy, Countess of Bedford." Their author, Ben Jonson (1573?–1637), was an English playwright and poet.

Comprehension

1. **Recall** What did Miranda's father believe in regard to the equality of the sexes?
2. **Summarize** According to Miranda, how did her relationship with her father shape her character?
3. **Clarify** What do the men Miranda describes mean when they comment that a woman they admire is "above her sex"?

Literary Analysis

4. **Analyze Main Ideas** Examine the main ideas you **paraphrased** as you read. Then reread the selection's last two paragraphs. What is Fuller's main point about "heroic" qualities such as persistence, confidence, and creativity? Use your own paraphrases as well as specific lines from the text to support your answer.
5. **Examine Author's Perspective** Recall that Fuller was in the Transcendental Club, and think about the ideals that this group embraced. Through her description of Miranda, what was Fuller saying about the traits a woman needed in order to transcend society's **expectations?** Restate Fuller's perspective in one or two sentences. Consider the following as you formulate your answer:
   - Miranda's statement that women "are taught to learn their rule without, not to unfold it from within." (lines 43–44)
   - The contrast between Miranda's upbringing and that of women "so overloaded with precepts by guardians . . . that their minds are impeded by doubts." (lines 50–52)
6. **Draw Conclusions About the Author's Technique** Why might Fuller have chosen to present her views as a dialogue between herself and the fictional Miranda, instead of simply stating her beliefs outright? Explain how the dialogue format helps the author achieve her **purpose.** Cite at least one example from the text to support your analysis.
7. **Compare Texts** Compare Fuller's main ideas with the beliefs Ralph Waldo Emerson sets forth in "Self-Reliance" (page 368). What common elements do the two texts share? In what ways does their focus differ? Cite examples.

Literary Criticism

8. **Historical Context** A friend of Fuller's once described her as possessing "what in woman is generally called a masculine mind; that is, its action was determined by ideas rather than sentiments." Was this just a 19th-century attitude, or is it still prevalent today? Do contemporary Americans still believe that men are governed by reason while women are driven by emotion? Explain your answer.

The Transcendental Spirit

In the 19th century, transcendentalism emerged as a fresh intellectual framework for addressing social, economic, political, and cultural changes in America's increasingly complex society. Many of the issues writers of the day struggled with continue to be relevant today. Get into a "transcendental" frame of mind by taking the following quiz.

How TRANSCENDENTAL Are You?

- Do you ever take a walk with no destination in mind? ☐ yes ☐ no
- Do you express your opinions even when they aren't popular? ☐ yes ☐ no
- Would you accept very low pay for a job that you loved? ☐ yes ☐ no
- Do you think there are too many gadgets and gizmos in modern life and that we should all aim to simplify? ☐ yes ☐ no
- Would you go to jail rather than conform to a law that goes against your conscience? ☐ yes ☐ no



Writing to Reflect

Select one of the questions above and respond to it in a focused, well-developed paragraph. Give at least one example from your life to support your answer. Then write one more paragraph exploring how one of the transcendental writers whose work you've just read might have responded to the same question.

Consider

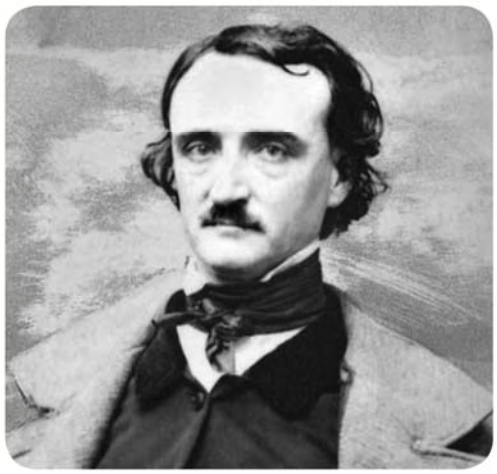
- which question resonated with you the most
- what example(s) from your life might best reveal your beliefs to your audience
- how particular sentences or passages in the readings relate to the question you chose

Extension Online

INQUIRY & RESEARCH Search the Internet for evidence of Henry David Thoreau's legacy. Use the key words *Thoreau* and *Walden* to find several different types of memorials for one of transcendentalism's greatest thinkers. You will find many nonprofit organizations, projects, schools, and centers dedicated to promoting or remembering Thoreau's ideas. Choose three of the most interesting to **report** back to the class on.

The Fall of the House of Usher

Short Story by Edgar Allan Poe



Edgar Allan Poe

c. 1809–1849

"The Raven" has been called the best-known poem in American literature; "The Fall of the House of Usher" is a masterpiece of Gothic horror. Both of these works were the creation of one feverish imagination, that of poet, critic, and fiction innovator Edgar Allan Poe.

Haunted by Death Once called one of literature's "most brilliant, but erratic, stars," Poe is as well-known for his unstable life as for his formidable talent. Abandoned by his father as an infant, Poe lost his mother to tuberculosis by the age of 3. He was taken in by John Allan, a wealthy Virginia businessman, but the two had a stormy relationship. At age 18, Poe got himself thrown out of college for gambling debts, beginning a lifelong pattern of self-sabotage. Estranged from Allan as a young man, Poe formed a new family with his aunt and his young cousin, Virginia Clemm. In 1836, he and Virginia married publicly, although they had probably married in secret the year before, when she was only 13. She died 11 years later, and the devastated Poe died 2 years after. Theories about the cause of his death range from alcohol poisoning to brain lesions to rabies.

Making Ends Meet For much of his adult life, Poe struggled to support his family. He landed promising positions at a series of literary magazines, spoiling one opportunity after another with his erratic behavior. At the same time, his scathing reviews made him a feared and respected critic, and his inventive short stories brought him acclaim. Although his life matched the Romantic ideal of the starving artist who suffered for the purity of his art, Poe's stories were designed to reach a wide audience. His successes with horror, science fiction, and detective stories proved his mastery of popular genres.

Tortured Soul Poe's distinctive themes included madness, untimely death, and obsession. Given his troubled life, many critics have interpreted Poe's deranged narrators as reflections of the author's own state of mind. But Poe was a brilliant and controlled stylist, whose theories of art championed rigorous structure, careful use of language, and the masterful creation of a single, calculated effect. His fascination with the macabre was equaled by his interest in logic; his supremely rational detective C. Auguste Dupin inspired Sir Arthur Conan Doyle's scientific sleuth Sherlock Holmes. Poe's life and work exemplify the deepest divisions of the self: the conflict of beautiful ideals and dark impulses.

NOTABLE QUOTE

"All that we see or seem, is but a dream within a dream."

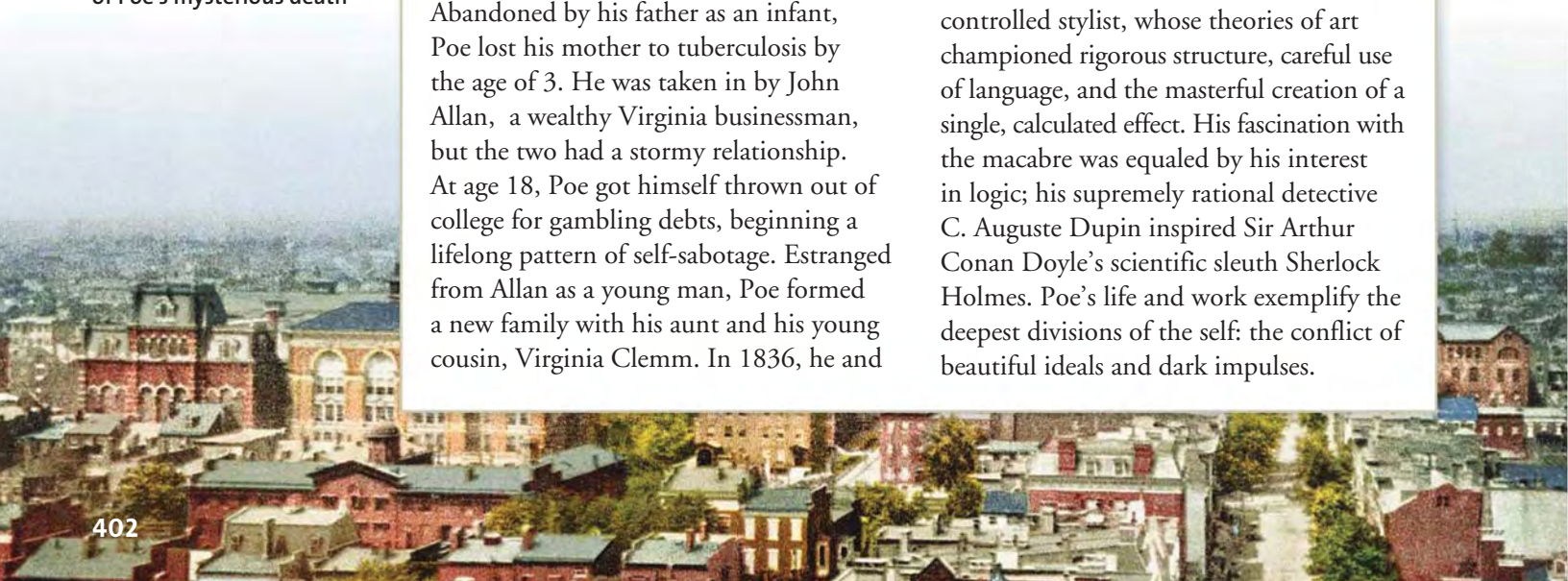
FYI

Did you know that Edgar Allan Poe . . .

- invented the modern detective story?
- inspired the name of the Baltimore Ravens football team?
- briefly wrote a literary gossip column?
- publicly denounced the work of Henry Wadsworth Longfellow?

Author Online

For more on Edgar Allan Poe, visit the **Literature Center** at **ClassZone.com.**



Baltimore, Maryland, scene of Poe's mysterious death

LITERARY ANALYSIS: UNITY OF EFFECT

Some writers insist that plot or character drives a story. Edgar Allan Poe wanted his stories to achieve a **unity of effect,** where every element—plot, character, setting, and imagery—helped create a single effect, or **mood,** as in this opening sentence from the selection:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low . . .

The ominous details set a scene of instant gloom. As you read, note the choices Poe makes to achieve his intended effect.

READING SKILL: UNDERSTAND COMPLEX SENTENCES

Poe's sentences have a nervous, excited quality: they pile on details and jump from one subject to another. Use these strategies to help you understand Poe's complex sentences:

- Focus on the main idea. Finding the main subject and verb of a sentence can help you identify its main idea.
- Break long sentences into shorter ones that focus on one idea. Group modifiers with the words they describe.
- Keep reading. Poe often restates ideas, and a confusing sentence might be followed by one easier to understand.

Apply these strategies as you read. Using a chart like the one shown, paraphrase five especially complex sentences.

Line Numbers for Poe's Sentence	My Paraphrase

VOCABULARY IN CONTEXT

Poe was fascinated with unusual language. Review the vocabulary words, noting any familiar roots, prefixes, or suffixes that might help you unlock the meanings of the words.

WORD LIST

affinity
alleviation
anomaly
apathy
demeanor
equivocal
inordinate
insipid
pertinacity
vagary

Explore the Key Idea

Where does TERROR *begin?*

KEY IDEA Fear can be a reasonable response to an immediate danger, like the instant alarm you would feel upon seeing a car racing toward you. But some of the things we find most **terrifying** don't present any real threat. A strange noise in the night, a creepy phone call, a creaking door slowly opening—what makes us afraid of things that can't really hurt us?

QUICKWRITE Recall times when you were frightened for no good reason: a walk in a familiar place that seemed strangely spooky or a sudden paranoia about being home alone. Describe what triggered your fear and why. How much of your terror was the result of your own imagination?



THE FALL OF THE House of Usher

Edgar Allan Poe

Son coeur est un luth suspendu;
Sitôt qu'on le touche il résonne.
—De Béranger

"His heart is a hanging lute; / As soon as one touches it, it sounds" (lines from a poem by the 19th-century French poet Pierre Jean de Béranger).

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant, eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller

ANALYZE VISUALS
What mood does this image convey? Identify specific elements, such as color, texture, and composition, that contribute to this mood.

12 rank sedges: overgrown grassy plants.

Illustrations by Shane Rebenscheid.



upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the grey sedge, and the ghastly tree-stems, and the vacant and eye-like windows. A

28–29 precipitous . . . tarn: steep bank of a small black, repulsive-looking mountain lake.

A UNITY OF EFFECT
Reread lines 16–32. Describe the **mood** of the scene. What details of the narrator's reactions contribute to this effect?

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him—and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some **alleviation** of his malady. It was the manner in which all this, and much more, was said—it was the apparent *heart* that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

38 had admitted of no other than: had required; **MS.:** an abbreviation of *manuscript*.

alleviation (ə-lē′vē-ā′shən) *n.* relief

Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science. I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this

52 munificent yet unobtrusive: generous yet inconspicuous.

deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and **equivocal** appellation of the "House of Usher"—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion. B

62–63 **this deficiency . . . issue:** for some reason, the Ushers have few descendants.

equivocal (ĭ-kwĭv′ə-kəl) *adj.* ambiguous

B COMPLEX SENTENCES
Identify the main idea of lines 62–68. What are the two meanings of the phrase "the House of Usher"?

I have said that the sole effect of my somewhat childish experiment—that of looking down within the tarn—had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition—for why should I not so term it?—served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no **affinity** with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.

affinity (ə-fĭn′ĭ-tē) *n.* a kinship or likeness

Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn. C

92 **specious totality:** false appearance of soundness.

96 **fissure:** long narrow crack.

C GRAMMAR AND STYLE
Reread lines 95–98. Note how Poe uses the **participle** "scrutinizing" and the **participial phrase** "extending from the roof of the building in front" as modifiers.

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the *studio* of his master.

Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me through into the presence of his master.

106–107 phantasmagoric (făn-tăz′mə-gôr′ĭk) **armorial trophies:** fantastic wall decorations bearing coats of arms.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellissed panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

121 vaulted and fretted: arched and decorated with interlaced designs.

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuyé* man of the world. A glance, however, at his countenance convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling of half pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with an **inordinate** expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and

129 *ennuyé* (äN-nwē-yā′) *French:* bored.

136 cadaverousness of complexion: a corpselike appearance.

inordinate (ĭn-ôr′dn-ĭt) *adj.* exceeding reasonable limits; excessive

even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity. D

In the manner of my friend I was at once struck with an incoherence—an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy—an excessive nervous agitation. For something of this nature I had indeed been prepared, no less by his letter, than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision—that abrupt, weighty, unhurried, and hollow-sounding enunciation—that leaden, self-balanced, and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy—a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms and the general manner of their narration had their weight. He suffered much from a morbid acuteness of the senses; the most **insipid** food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved—in this pitiable, condition—I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR." E

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth—in regard to an influence whose suppositious force was conveyed in terms too

149 Arabesque (ăr'a-bĕsk'): intricately interwoven, like the design of an Oriental rug.

D UNITY OF EFFECT
Reread lines 132–150. Poe often uses **exaggeration** to add drama to his descriptions. Which details of Roderick's appearance show this technique at work?

159 concision: terseness; brevity in use of words.

insipid (ĭn-sĭp'ĭd) *adj.* lacking in flavor; bland

175 but peculiar: only certain.

E COMPLEX SENTENCES
Reread the description of Roderick's state of mind in lines 177–185, and identify the idea that is repeatedly emphasized. What does Roderick seem to be afraid of?

190 suppositious: supposed.

shadowy here to be re-stated—an influence which some peculiarities in the mere form and substance of his family mansion had, by dint of long sufferance, he said, obtained over his spirit—an effect which the *physique* of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the *morale* of his existence.

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister—his sole companion for long years—his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him, the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so she was called) passed through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread—and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother—but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

The disease of the lady Madeline had long baffled the skill of her physicians. A settled **apathy,** a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical character were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain—that the lady, at least while living, would be seen by me no more.

For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend. We painted and read together, or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and still closer intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all the objects of the moral and physical universe in one unceasing radiation of gloom. F

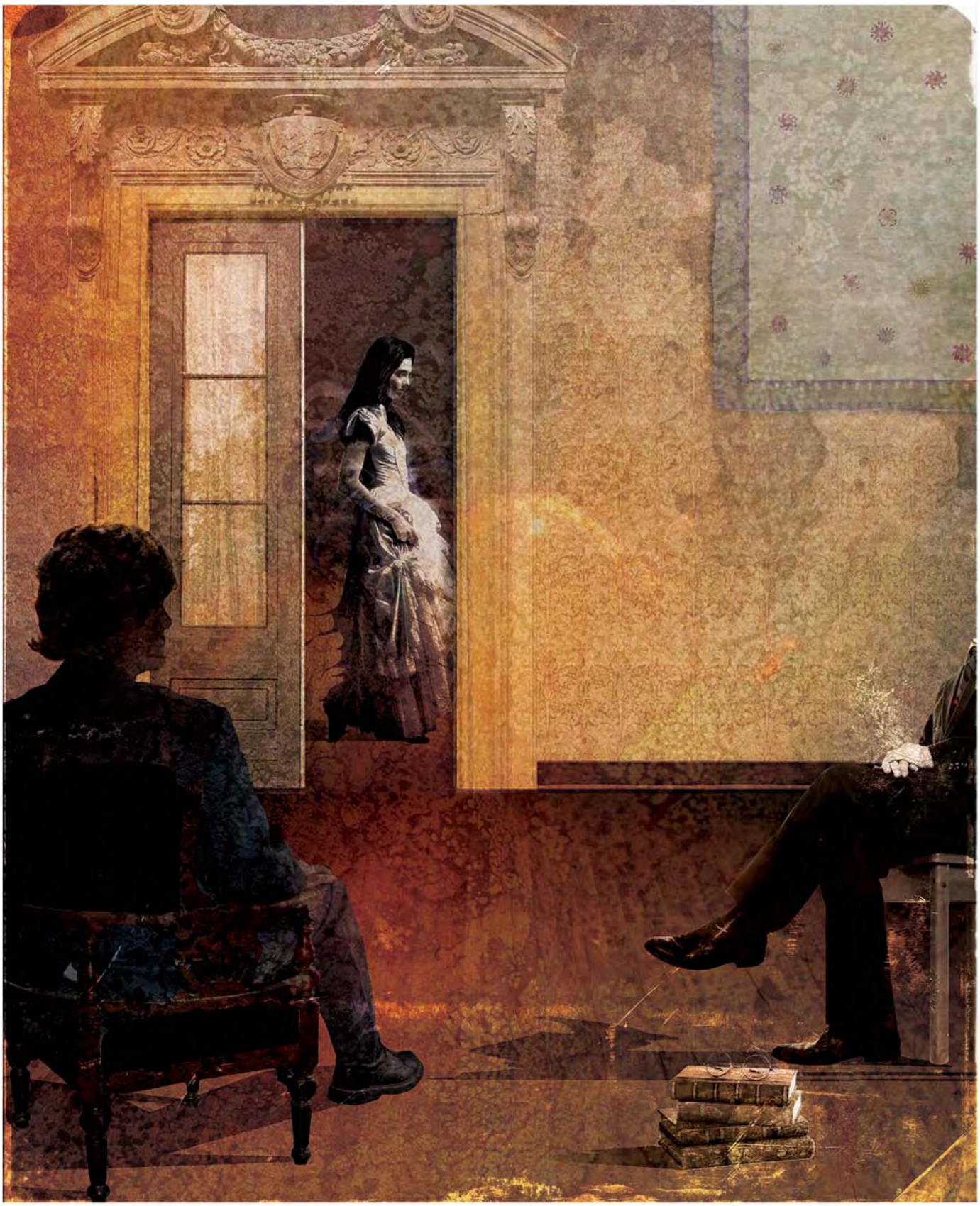
I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the

ANALYZE VISUALS
What techniques has the artist used to create contrast between Madeline and the two men?

apathy (ăp′ə-thē) *n.* lack of feeling or interest

215 transient . . . cataleptical (kăt′l-ĕp′tĭ-kəl) **character:** temporary episodes of a trancelike condition.

F COMPLEX SENTENCES
Reread lines 226–231. **Paraphrase** this sentence by breaking it into two shorter sentences, each beginning with the word *I*. What has changed in the narrator's relationship with Roderick?



occupations, in which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vagueness at which I shuddered the more thrillingly, because I shuddered knowing not why,—from these paintings (vivid as their images now are before me) I would in vain endeavor to educe more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and over-awed attention. If ever mortal painted an ideal, that mortal was Roderick Usher. For me at least—in the circumstances then surrounding me—there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which felt I ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernable; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.

I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar which gave birth, in great measure, to the fantastic character of his performances. But the fervid *facility* of his *impromptus* could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it as he gave it, because, in the under or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness on the part of Usher of the tottering of his lofty reason upon her throne. The verses, which were entitled "The Haunted Palace," ran very near, if not accurately, thus:—

236 distempered . . . sulphureous (sŭl-fər′ē-əs) **lustre:** diseased creativity gave a nightmarish quality.

239 Von Weber (vŏn vā′bər): the German romantic composer Karl Maria von Weber (1786–1826).

250 Fuseli (fyōō′zə-lē′): the Swiss-born British painter Henry Fuseli (1741–1825), many of whose works feature fantastic or gruesome elements.

266 *impromptus* (ăn-prôNp-tü′) *French:* musical pieces made up as they are played.

I

In the greenest of our valleys,
By good angels tenanted,
Once a fair and stately palace—
Radiant palace—reared its head.
In the monarch Thought's dominion—
It stood there!
Never seraph spread a pinion
Over fabric half so fair.

283–284 Never seraph (sĕr′əf) **. . . half so fair:** No angel ever spread its wing over half so beautiful a structure.

II

Banners yellow, glorious, golden,
On its roof did float and flow;
(This—all this—was in the olden
Time long ago)
And every gentle air that dallied,
In that sweet day,
Along the ramparts plumed and pallid,
A winged odor went away.

III

Wanderers in that happy valley
Through two luminous windows saw
Spirits moving musically
To a lute's well-tunèd law,
Round about a throne, where sitting
(Porphyrogene!)
In state his glory well befitting,
The ruler of the realm was seen.

298 Porphyrogene (pôr-fîr′ə-jēn′): a son born to a ruling king.

IV

And all with pearl and ruby glowing
Was the fair palace door,
Through which came flowing, flowing, flowing
And sparkling evermore,
A troop of Echoes whose sweet duty
Was but to sing,
In voices of surpassing beauty,
The wit and wisdom of their king.

V

But evil things, in robes of sorrow,
Assailed the monarch's high estate;
(Ah, let us mourn, for never morrow
Shall dawn upon him, desolate!)
And, round about his home, the glory
That blushed and bloomed
Is but a dim-remembered story
Of the old time entombed.

VI

And travellers now within that valley,
Through the red-litten windows see
Vast forms that move fantastically
To a discordant melody;
While, like a rapid ghastly river,
Through the pale door,
A hideous throng rush out forever,
And laugh—but smile no more.

I well remember that suggestions arising from this ballad led us into a train of thought wherein there became manifest an opinion of Usher's which I mention not so much on account of its novelty (for other men have thought thus), as on account of the **pertinacity** with which he maintained it. This opinion, in its general form, was that of the sentience of all vegetable things. But, in his disordered fancy, the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization. I lack words to express the full extent, of the earnest *abandon* of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentience had been here, he imagined, fulfilled in the method of collocation of these stones—in the order of their arrangement, as well as in that of the many *fungi* which overspread them, and of the decayed trees which stood around—above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its evidence—the evidence of the sentience—was to be seen, he said (and I here stared as he spoke), in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made *him* what I now saw him—what he was. Such opinions need no comment, and I will make none.

pertinacity (pûr′tn-ăs′ĭ-tē) *n.* stubbornness; persistence

329–330 sentience (sĕn′shəns) **of all vegetable things:** consciousness of all growing things.

Our books—the books which, for years, had formed no small portion of the mental existence of the invalid—were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works

as the Ververt et Chartreuse of Gresset; the Belphegor of Machiavelli; the Heaven and Hell of Swedenborg; the Subterranean Voyage of Nicholas Klimm by Holberg; the Chiromancy of Robert Flud, of Jean D'Indaginé, and of De la Chambre; the Journey into the Blue Distance of Tieck; and the City of the Sun of Campanella. Our favorite volume was a small octavo edition of the *Directorium Inquisitorium,* by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs and Aegipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic—the manual of a forgotten church—the *Vigiliae Mortuorum secundum Chorum Ecclesiae Maguntinae.*

350–356 Ververt et Chartreuse . . . Pomponius Mela: extravagantly imaginative works of fiction, theology, philosophy, and geography.

360 *Vigiliae Mortuorum secundum Chorum Ecclesiae Maguntinae* *Latin:* Wakes for the Dead, in the Manner of the Choir of the Church of Mainz.

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight (previously to its final interment), in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the staircase, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural, precaution.

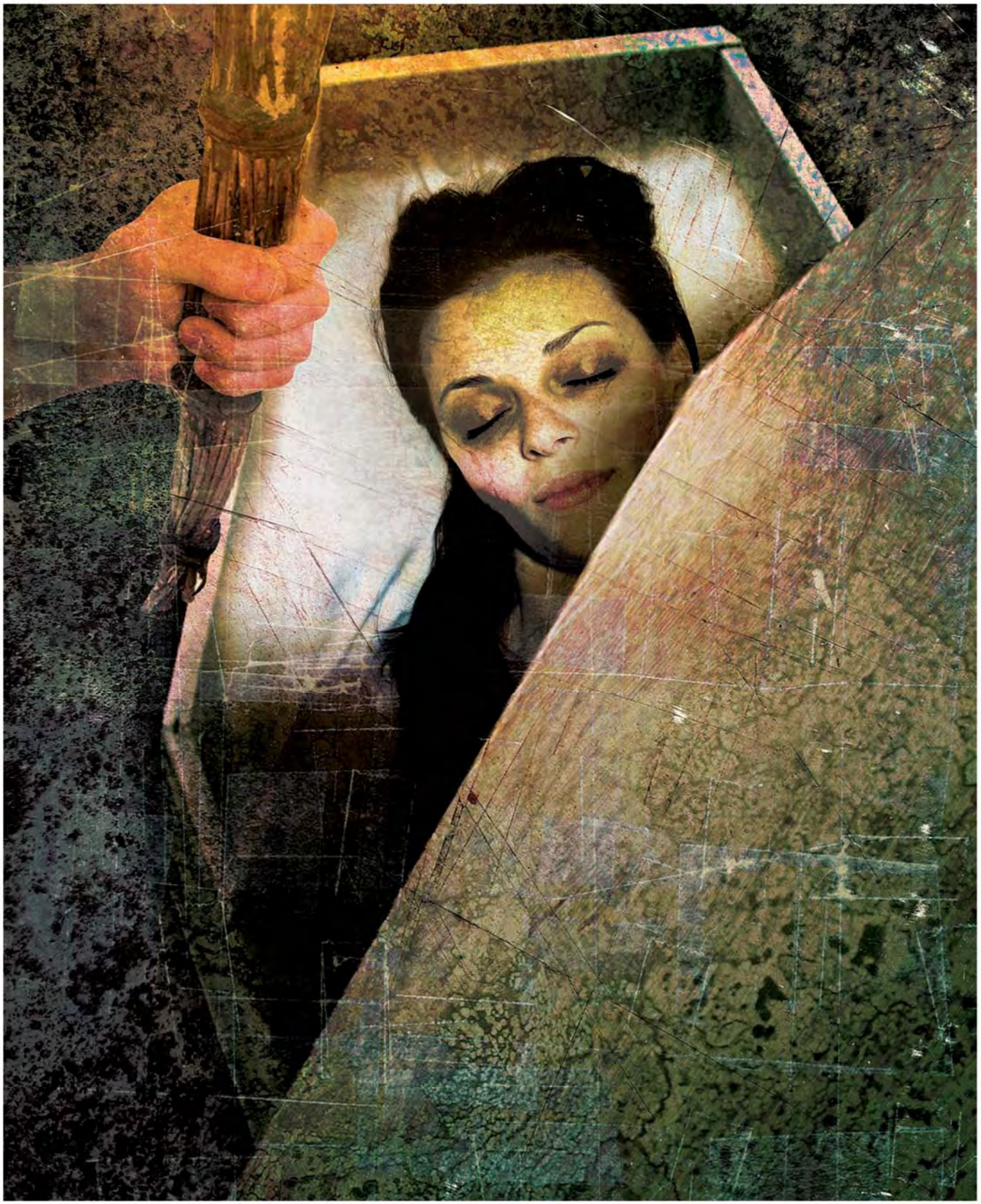
364–365 for a fortnight . . . interment: for two weeks prior to its final burial.

At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjonkeep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp, grating sound, as it moved upon its hinges. G

383 donjonkeep (dŏn′jən-kēp): dungeon.

G UNITY OF EFFECT
Reread lines 377–388. Why might Poe have provided so much **detail** about the structure of the vault?

Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned



that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of her youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue—but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was laboring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable **vagaries** of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

vagary (vā′gə-rē) *n.* strange idea

It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch—while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room—of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened—I know not why, except that an instinctive spirit prompted me—to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavored to arouse myself from the pitiable condition into which I had fallen, by pacing rapidly to and fro through the apartment. H

423 couch: bed.

430 incubus: something that burdens like a nightmare.

H COMPLEX SENTENCES
Reread lines 431–435. Identify the main subject and verb of the sentence. Which participial phrases modify this subject?

I had taken but a few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognized it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan—but, moreover, there was a species of mad hilarity in his eyes—an evidently restrained *hysteria* in his whole **demeanor.** His air appalled me—but any thing was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

demeanor (dĭ-mē′nər) *n.* behavior

"And you have not seen it?" he said abruptly, after having stared about him for some moments in silence—"you have not then seen it?—but, stay! you shall." Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the lifelike velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this—yet we had no glimpse of the moon or stars, nor was there any flashing forth of lightning. But the under surfaces of the huge masses of agitated vapor, as well as the terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

458 careering: going at top speed.

462–463 huge masses . . . terrestrial objects: the huge, fast-moving clouds, as well as the objects on the ground.

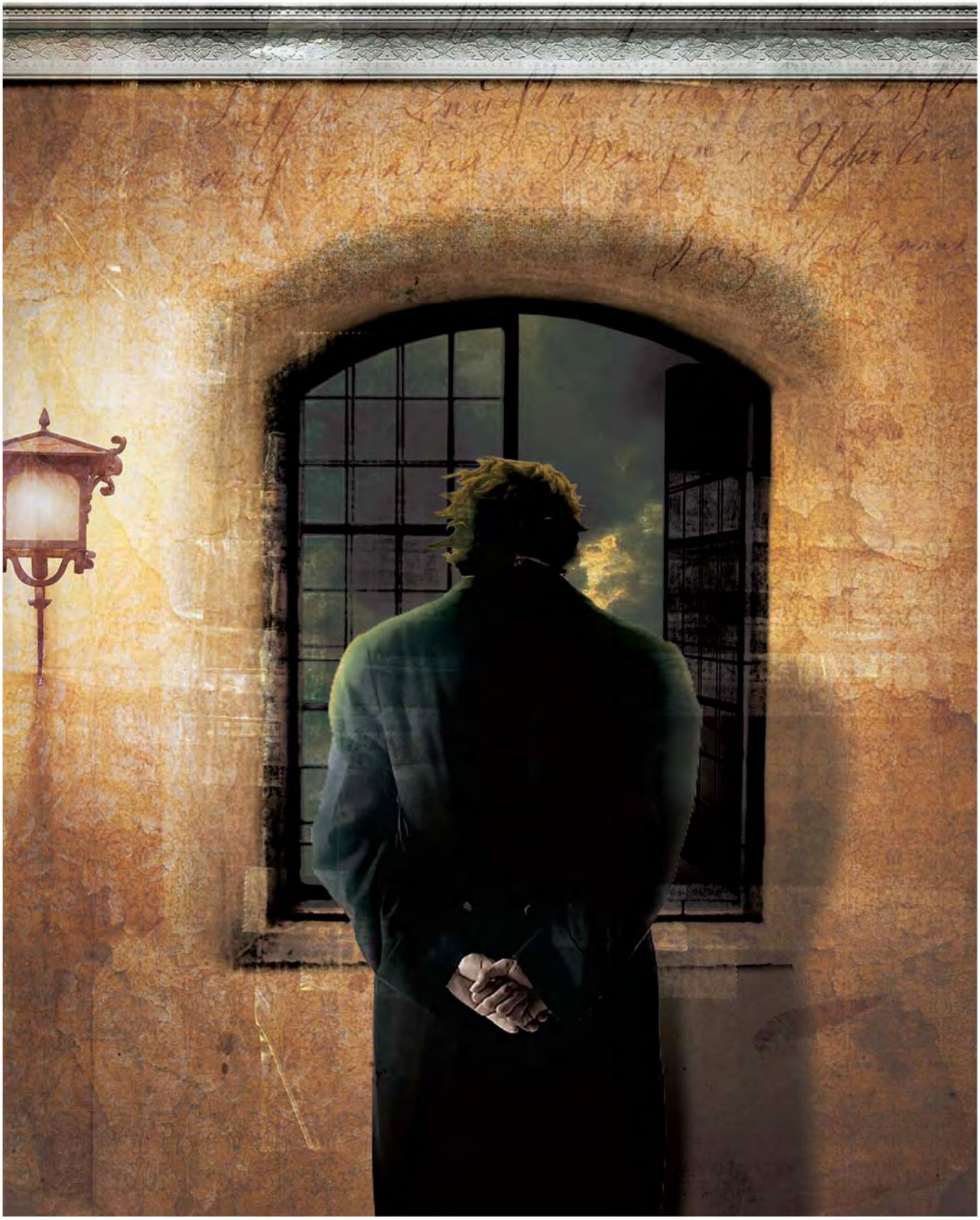
"You must not—you shall not behold this!" said I, shuddering, to Usher, as I led him, with a gentle violence, from the window to a seat. "These appearances, which bewilder you, are merely electrical phenomena not uncommon—or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement;—the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you shall listen;—and so we will pass away this terrible night together."

470 miasma (mī-ăz′mə): poisonous vapors.

The antique volume which I had taken up was the "Mad Trist" of Sir Launcelot Canning; but I had called it a favorite of Usher's more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief (for the history of mental disorder is full of similar **anomalies**) even in the extremeness of the folly which I should read. Could I have judged, indeed, by the wild overstrained air of vivacity with which he hearkened, or apparently hearkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

475–476 uncouth . . . prolixity (prōlĭk′sĭ-tē): clumsy and unimaginative wordiness.

anomaly (ə-nŏm′ə-lē) *n.* departure from the normal rules



I had arrived at that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus:

"And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and maliceful turn, but, feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling therewith sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarumed and reverberated throughout the forest."

492–494 uplifted his mace . . . gauntleted hand: raised his spiked club and cut a space in the door for his armored, gloved hand.

At the termination of this sentence I started and, for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)—it appeared to me that, from some very remote portion of the mansion, there came, indistinctly, to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention; for, amid the rattling of the sashes of the casements, and the ordinary commingled noises of the still increasing storm, the sound, in itself, had nothing, surely, which should have interested or disturbed me. I continued the story:

"But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the maliceful hermit; but, in the stead thereof, a dragon of scaly and prodigious demeanor, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—

Who entereth herein, a conqueror hath bin;
Who slayeth the dragon, the shield he shall win;

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

517 pesty: poisonous.

Here again I paused abruptly, and now with a feeling of wild amazement—for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound—the exact counterpart of what

my fancy had conjured up for the dragon's unnatural shriek as described by the romancer. I

Oppressed, as I certainly was, upon the occurrence of this second and most extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanor. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were murmuring inaudibly. His head had dropped upon his breast—yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea—for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

"And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound."

No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled, reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence. Bending closely over him, I at length drank in the hideous import of his words.

"Not hear it?—yes, I hear it, and *have* heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I *dared* not speak! *We have put her living in the tomb!* Said I not that my senses were acute? I *now* tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—*I dared not speak!* And now—to-night—Ethelred—ha ha!—the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield!—say, rather, the

I UNITY OF EFFECT
Reread lines 521–527. What coincidence is repeated?

rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh! whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? MADMAN!"—here he sprang furiously to his feet, and shrieked out his syllables, as if in the effort he were giving up his soul—"MADMAN! I TELL YOU THAT SHE NOW STANDS WITHOUT THE DOOR!" J

As if in the superhuman energy of his utterance there had been found the potency of a spell, the huge antique panels to which the speaker pointed threw slowly back, upon the instant, their ponderous and ebony jaws. It was the work of the rushing gust—but then without those doors there did stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

From the chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon, which now shone vividly through that once barely discernible fissure, of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, the fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "HOUSE OF USHER."

J UNITY OF EFFECT
Reread lines 568–571. Recall the description of the vault you read earlier. In what way does that description help set up the situation of the story's **climax?**

ANALYZE VISUALS
Compare the image on page 423 with the description in lines 581–587. Is the artist's interpretation of the scene effective? Why or why not?



Comprehension

1. **Recall** Why does the narrator come to the House of Usher?
2. **Recall** What change in Madeline's condition occurs shortly after the narrator's arrival?
3. **Clarify** What are Roderick's reasons for placing Madeline in the vault below the house?

Literary Analysis

4. **Examine Complex Sentences** Review the chart you created as you read. Compare your paraphrases with Poe's original sentences. Without Poe's elaborate language, does the story have the same **mood?** Explain.
5. **Draw Conclusions about Point of View** Explain what each of the following reveals about the narrator's changing response to the house and its inhabitants. How does Poe's use of the first-person point of view help communicate the experience of **terror?**
   - the narrator's response to the house (lines 63–83)
   - his opinion of Roderick (lines 186–195)
   - Roderick's influence on the narrator (lines 417–419)
   - his efforts to calm his own fears (lines 423–431)
6. **Interpret Title** Reread lines 58–68. Based on this passage, explain two possible meanings of the story's title. In what ways does the title help you anticipate the ending of the story?
7. **Analyze Unity of Effect** In what way does each of the following demonstrate Poe's principle of the single effect? Cite key details that show Poe's use of the specified story element to build **mood.**
   - setting (lines 115–125)
   - character traits (lines 172–176)
   - plot developments (lines 216–222)
   - imagery (lines 452–465)
8. **Evaluate Author's Technique** In your opinion, does Poe's technique of the unified effect accomplish its intended purpose? What, if any, are the disadvantages of his approach? Explain.

Literary Criticism

9. **Critical Interpretations** The literary critic Cleanth Brooks dismissed "The Fall of the House of Usher" as an "essentially meaningless" exercise in horror for its own sake. Considering your own reading of the story, do you agree or disagree with this opinion? Cite details to support your answer.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the word that is not related in meaning to the other words.

1. (a) dull, (b) uninteresting, (c) insipid, (d) insecure
2. (a) demeanor, (b) antique, (c) manner, (d) interaction
3. (a) conception, (b) delusion, (c) vagary, (d) tome
4. (a) connection, (b) disturbance, (c) affinity, (d) relationship
5. (a) deviation, (b) oddity, (c) representative, (d) anomaly
6. (a) bureaucratic, (b) extravagant, (c) extreme, (d) inordinate
7. (a) apathy, (b) ecstasy, (c) indifference, (d) unconcern
8. (a) agony, (b) torment, (c) alleviation, (d) anguish
9. (a) persistence, (b) perseverance, (c) pretense, (d) pertinacity
10. (a) hazy, (b) ambiguous, (c) contentious, (d) equivocal

WORD LIST

affinity
alleviation
anomaly
apathy
demeanor
equivocal
inordinate
insipid
pertinacity
vagary

VOCABULARY IN WRITING

The narrator describes Usher's instability, but how stable was the narrator himself? Write an explanation of your opinion, using evidence from the story. Include at least three vocabulary words. Here is a sample beginning.

EXAMPLE SENTENCE

The narrator's ***inordinate*** *attention to the Ushers' quirks can be seen as one sign of his own instability.*

VOCABULARY STRATEGY: THE GREEK ROOT *path*

The vocabulary word *apathy* contains the Greek root *path,* which means "feel" or "suffer." This root is found in a number of English words. To understand words with *path,* use context clues as well as your knowledge of the root's meaning.



PRACTICE Choose the word from the word web that best completes each sentence. Consider what you know about the Greek root and the other word parts shown. If necessary, consult a dictionary.

1. Her brother's cruel actions caused her to feel a strong _____ for him.
2. The characters' tearful farewell evoked a sense of _____ in the audience.
3. Their thoughts were so aligned that it seemed they could communicate by _____.
4. Many criminals' behavior tends to be ____.
5. Parents are often able to _____ with their children's problems and frustrations.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT

WRITE A DESCRIPTION You don't need far-off locales and crumbling castles to inspire **terror.** Using a few well-chosen details, you can turn a familiar scene into an unsettling backdrop for eerie events.

Write a **two-to-four paragraph description** that makes an everyday location seem terrifying. Choose descriptive details that suggest something strange or unsettling is at work.

SELF-CHECK

A successful description will . . .

- involve an appropriate setting
- establish an unusual situation
- contain evocative details that convey a strong sense of mood

GRAMMAR AND STYLE

ADD DESCRIPTIVE DETAILS Review the **Grammar and Style** note on page 407. Poe is a master of elaborate, ornate descriptions that are packed with details. Some of his descriptive words are **participles,** verb forms that function as adjectives, as in this example:

His long improvised dirges will ring forever in my ears. (lines 236–237)

Participles usually end in *-ing* or *-ed* and can be combined with modifiers and complements to make **participial phrases.**

PRACTICE Read each of the following sentences from Poe's story, noting the boldfaced participle or participial phrase. Then, write your own sentence, using a participle as instructed in parentheses. An example has been done for you.

EXAMPLE

His countenance, I thought, wore a **mingled** expression of low cunning and perplexity. (Use a past participle, one that ends with *-ed*.)

The cat, I noticed, carried a mangled mouse in her jaws.

1. A sensation of stupor oppressed me as my eyes followed her **retreating** steps. (Use a present participle, one that ends with *-ing*.)
2. **Shaking off from my spirit what *must* have been a dream,** I scanned more narrowly the real aspect of the building. (Use a participial phrase to begin your sentence. Make sure your phrase modifies the subject.)
3. Minute fungi overspread the whole exterior, **hanging in a fine tangled web-work from the eaves.** (Use a participial phrase at the end of your sentence. Make sure the phrase modifies the subject.)

WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

The Masque of the Red Death

Short Story by Edgar Allan Poe

LITERARY ANALYSIS: ALLEGORY

You can enjoy this story by Poe for its thrills, or you can read it as an **allegory,** a work of art with two levels of meaning. In an allegory, characters and objects stand for ideas outside the work, such as good and evil. Often meant to teach moral lessons, allegories typically feature simple characters and unnamed settings, somewhat like fairy tales.

The "Red Death" had long devastated the country.

In early allegories, ideas were **personified** as characters and given proper names (Good, Evil). As you read, note how Poe uses allegorical elements to suggest a moral lesson.

READING STRATEGY: CLARIFY MEANING

Poe's unusual, archaic vocabulary reinforces this story's feeling of antiquity. The following strategies can help you clarify the meaning of difficult words and phrases:

- Consult the side notes for helpful information.
- Use **context clues** in surrounding phrases to figure out unfamiliar words.
- **Paraphrase** difficult passages, using simpler language.

As you read, pause to write summarizes of each paragraph. Note which parts of the story require further clarifying.

VOCABULARY IN CONTEXT

Poe used the following words in his eerie tale. Complete each phrase with an appropriate word from the list.

WORD LIST

blasphemous	disapprobation	propriety
cessation	impede	reverie

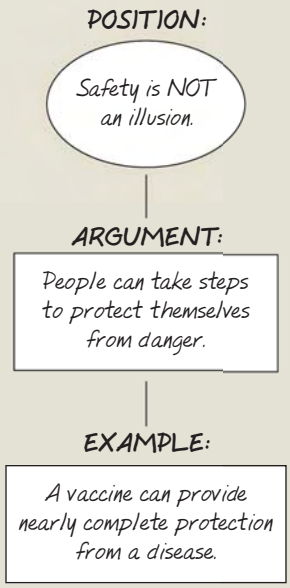
1. wandered the halls lost in a _____
2. a peace treaty following the _____ of hostilities
3. her friends' _____ after her unwise decision
4. tried not to _____ the flow of traffic
5. deeply offended by his _____ arguments
6. acted with decorum and _____

Explore the Key Idea

Is SAFETY *an illusion?*

KEY IDEA We like to feel that there are steps we can take to keep ourselves safe. To protect ourselves from theft, we can install an alarm or add high-security locks. To protect our health, we can exercise and eat healthy food. But do our precautions really keep danger away, or do they just give us an illusion of **safety?**

PRESENT Work with a small group to develop an argument for or against the question, *Is safety an illusion?* Choose at least two examples to support your argument. Then, taking turns with other groups, present your case to the class.



THE *Masque* OF THE RED DEATH

Edgar Allan Poe

BACKGROUND Around 1350, Europe was struck by an epidemic of bubonic plague (Black Death) that killed more than a quarter of its population. The plague killed its victims quickly—within three to five days—and there was no cure. Artwork from that time is full of haunting symbols like the Dance of Death, where Death, personified as a skeleton, whirls anonymous figures to their graves. These grisly allegorical images spoke to the deepest fears of their audience, for whom death was a nearby presence. Note how Poe borrows from this history in his own tale of death.

The "Red Death" had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal—the redness and horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour. A

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and lighthearted friends from among the knights and dames of his court,

2 Avatar (ăv'ə-tär'): the physical form of an unseen force.

5 pest ban: announcement of infection with the plague.

A CLARIFY MEANING
Use the **side notes** to to help you restate lines 1–8. What can you **infer** about the mood of the country from this description?



and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death." B

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held. There were seven—an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely **impeded.** Here the case was very different; as might have been expected from the duke's love of the *bizarre.* The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color. Now in no one of the seven apartments were there any lamp or candelabrum amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the firelight that streamed upon the dark hangings through the blood-tinted panes, was

12 castellated abbeys (kăs′tə-lā′tĭd ăb′ēz): castle-like buildings once used as monasteries ("abbeys").

16–17 ingress (ĭn′grĕs′) **or egress** (ē′grĕs′): entry or exit.

18 provisioned: stocked with supplies.

21 improvisatori (ĭm-prŏv′ĭ-zə-tôr′ē): poets who compose verses aloud.

B ALLEGORY
Reread lines 9–23. Which details suggest a mythical or fairy-tale **setting?**

impede (ĭm-pēd′) *v.* to interfere with or slow the progress of

53 brazier (brā′zhər): metal pan for holding a fire.



ghastly in the extreme, and produced so wild a look upon the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest turned pale, and the more aged and sedate passed their hands over their

58 countenances (koun′tə-nəns-əz): faces.

62 ebony (ĕb′ə-nē): a hard, very dark wood.

64 brazen: brass.

69 evolutions: intricate patterns of movement; **disconcert:** state of confusion.

brows as if in confused **reverie** or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes (which embrace three thousand and six hundred seconds of the Time that flies), there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before. C

But, in spite of these things, it was a gay and magnificent revel. The tastes of the duke were peculiar. He had a fine eye for colors and effects. He disregarded the *decora* of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There are some who would have thought him mad. His followers felt that he was not. It was necessary to hear and see and touch him to be *sure* that he was not.

He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great *fête;* and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm—much of what has been seen since in *Hernani.* There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There was much of the beautiful, much of the wanton, much of the *bizarre,* something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these—the dreams—writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away—they have endured but an instant—and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays of the tripods. But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appalls; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches *their* ears who indulge in the more remote gaieties of the other apartments. D

But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzes were quieted; and there was an uneasy **cessation** of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus

reverie (rĕv′ə-rē) *n.* daydream

C ALLEGORY
Identify the idea that is **personified** in lines 61–79. What object does Poe use to represent this concept?

82 ***decora:*** fine things.

90 ***Hernani*** (ĕr′nä-nē): a play by French writer Victor Hugo, first staged in 1830 and notable for its use of color and spectacle; **arabesque** (ăr′ə-bĕsk′): intricately designed.

D CLARIFY MEANING
Paraphrase lines 104–111. Why do none of the guests venture into the seventh room?

cessation (sĕ-sā′shən) *n.* a coming to an end; a stopping

it happened, perhaps, that more of thought crept, with more of time, into the meditations of the thoughtful among those who reveled. And thus, too, it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of **disapprobation** and surprise—then, finally of terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor **propriety** existed. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood*—and his broad brow, with all the features of the face, was besprinkled with the scarlet horror. E

When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its *role,* stalked to and fro among the waltzers), he was seen to be convulsed, in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

"Who dares?" he demanded hoarsely of the courtiers who stood near him—"who dares insult us with this **blasphemous** mockery? Seize him and unmask him—that we may know whom we have to hang at sunrise, from the battlements!"

It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly—for the prince was a bold and robust man, and the music had become hushed at the waving of his hand.

It was in the blue room where stood the prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there

disapprobation (dĭs-ăp′rə-bā′shən) *n.* disapproval

130 out-Heroded Herod: been more extreme than the biblical King Herod, who ordered the deaths of all male babies in order to kill the infant Jesus. This expression is also used in Shakespeare's *Hamlet*.

propriety (prə-prī′ĭ-tē) *n.* the quality of being proper; appropriateness

137 habiliments (hə-bĭl′ə-mənts): clothing.

E CLARIFY MEANING
Reread lines 127–143. Use **context clues** to determine the meaning of the words *decorum, visage,* and *vesture.* What details help explain why the figure's appearance is so shocking?

blasphemous (blăs′fə-məs) *adj.* disrespectful or offensive

162 mummer: a person dressed for a masquerade.

were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the prince's person; and, while the vast assembly, as if with one impulse, shrank from the centers of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple—through the purple to the green—through the green to the orange—through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry—and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave-cerements and corpselike mask, which they handled with so violent a rudeness, untenanted by any tangible form. F

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

183–184 finding the . . . form: ripping off the figure's burial garments and mask to find nothing underneath.

F ALLEGORY
The prince's name suggests prosperity, or good fortune. Given this suggestion, what is **ironic,** or unexpected, about his fate?

190 illimitable dominion (ĭ-lĭm′ĭ-tə-bəl də-mĭn′yən): unlimited power.

Comprehension

1. **Recall** Why does Prince Prospero seal himself and his guests in the abbey?
2. **Recall** What effect does the striking of the clock have on the revellers?
3. **Summarize** What happens after the mysterious figure is unmasked?

Literary Analysis

4. **Make Inferences** What does each of the following reveal about Prince Prospero?
   - his response to the crisis in his country (lines 1–12)
   - his solution to the threat of disease (lines 15–23)
   - his plans for the masquerade (lines 86–94)
   - his response to the masked figure (lines 144–152)
5. **Clarify Meaning** Recall the summaries you wrote to help clarify each paragraph of the story. Which proved more difficult to understand, the events in the story or the descriptions that set the scene? Explain your answer.
6. **Analyze Descriptive Details** For each of the following examples, identify the contrast drawn between the seventh room and the rest of Prince Prospero's suite. Based on these contrasts, what might the seventh room represent?
   - its decorations (lines 44–48)
   - its atmosphere (lines 56–60)
   - its location (lines 104–105)
   - what occurs there (lines 174–179)
7. **Interpret Allegory** Using a chart like the one shown, identify a possible meaning for each character or object and list details from the text that support your interpretation. Based on your answers, what lesson is Poe's allegory intended to teach?

Main Story Elements	Possible Meaning	Supporting Details
Prince Prospero		
the abbey		
the series of seven rooms		
the clock		
the masked stranger		

8. **Evaluate Characters' Actions** Consider the desperate measures the characters take to achieve **safety.** In what ways, if any, do their behaviors reflect real-world responses to a deadly threat? Support your answer with details.

Literary Criticism

9. **Critical Interpretations** Some critics have argued that "The Masque of the Red Death" takes place in Prospero's mind. Cite details from the story that support this interpretation. How does this view change the story's meaning?

Vocabulary in Context

WORD LIST
blasphemous
cessation
disapprobation
impede
propriety
reverie

VOCABULARY PRACTICE

Show you understand the vocabulary words by answering these questions.

1. Will an attempt to **impede** the passage of a law speed up the process or slow it down?
2. Would a **blasphemous** comment be considered controversial or appeasing?
3. Which would more likely result in a parent's **disapprobation**—a detention or a school award?
4. Would someone's **reverie** make them attentive or distracted?
5. If I act with **propriety,** am I being polite or asking uncomfortable questions?
6. Which would cause the **cessation** of a conversation—one participant nodding in agreement or one participant walking away?

VOCABULARY IN WRITING

Poe's formal language echoes his story's setting in a royal court. Using at least two vocabulary words, write a royal declaration for your subjects to obey. You might start like this.

EXAMPLE SENTENCE

I order the immediate ***cessation*** *of this unlicensed and unauthorized behavior.*

VOCABULARY STRATEGY: AFFIXES AND SPELLING CHANGES

Some base words are hard to recognize because they are spelled differently when affixes are added. For example, the vocabulary word *cessation* includes the base word *cease* and the suffix *-ation*. Note how the spelling of the base word changes in the new word. These spelling changes may reflect the word's etymology (its history and origins), or they may simply reflect new pronunciation that made the word easier to say. To decipher words of this type, look for related base words and use context clues to unlock meaning.

PRACTICE Identify the appropriate base word for each of the following examples. Then write a sentence that demonstrates the meaning of each numbered word. Finally, use a dictionary to research the word's origins. Did the spelling change as a result of the word's history?

1. derisive
2. contentious
3. impermeable
4. pomposity
5. acclamation
6. irrevocable
7. despicable
8. incessant
9. sobriety
10. commensurate

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

The Raven

Poem by Edgar Allan Poe

LITERARY ANALYSIS: SOUND DEVICES

First published in 1845, "The Raven" became an instant hit. Part of the poem's popularity was due to Poe's clever use of **sound devices**, patterns of word sounds used to create musical effects.

- **Rhyme,** the repetition of similar sounds, is one of the easiest sound devices to spot. Poe adds variety by using **internal rhyme,** rhyming words that fall inside a line.

  Ah, distinctly I remember it was in the bleak December;

- **Repetition,** of rhymes and of words and phrases, helps give "The Raven" its distinctive rhythm.

  As of someone gently rapping, rapping at my chamber door.

- **Alliteration,** the repetition of initial consonant sounds, is used to create rhythm or to stress key words.

  While I nodded, nearly napping . . .

- **Onomatopoeia** is the use of words that sound like their meaning, such as the word *rustling* in this example:

  And the silken, sad, uncertain rustling of each purple curtain

As you read, note how Poe combines these sound devices to form complex rhythmic patterns. Reading aloud will help you appreciate Poe's ingenious use of sound effects.

Review: **Stanza and Rhyme Scheme**

READING SKILL: MAKE INFERENCES

"The Raven" tells a story without directly stating all of the important details. You'll need to use clues in the poem to **make inferences** about the speaker's situation as the poem opens and about his state of mind during the events of the poem. As you read, use a chart like the one shown to record your inferences and the clues that helped you. By the end of the poem, you'll be able to **draw conclusions** about what the speaker experiences.

	Inferences About the Speaker	*Clues*
State of Mind		
Recent Experiences		

Explore the Key Idea

How do people handle LOSS?

KEY IDEA At some point in our lives, we all face loss—of someone we love, our favorite pet, or even a cherished dream. But even though the experience of loss is universal, people can choose many different ways to cope with the sadness and **grief** they feel. What do people need to do to face their grief and move on?

DISCUSS Working in small groups, think about some ways people respond to a serious loss. Discuss how they express their own feelings and what they do to adjust to the changes that the loss creates. What patterns can you identify?



The *Raven*

Edgar Allan Poe

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
"'Tis some visitor," I muttered, "tapping at my chamber door—
Only this and nothing more." A

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease[1] of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless *here* forevermore. B

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"'Tis some visitor entreating entrance at my chamber door;—
Some late visitor entreating entrance at my chamber door;—
That it is and nothing more."

ANALYZE VISUALS
What techniques has the photographer used that make the raven on page 439 seem mysterious?

A SOUND DEVICES
Reread lines 1–6. What pattern of **internal rhyme** does Poe establish in the first stanza?

B MAKE INFERENCES
Reread lines 9–12. What does this passage imply about Lenore's connection to the speaker and the reason for her absence? Give details to support your answer.

1. **surcease:** an end.



Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"—here I opened wide the door;—
Darkness there and nothing more. C

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore!"
This I whispered, and an echo murmured back the word "Lenore!"
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.[2]
Not the least obeisance[3] made he; not a minute stopped or stayed he;
But, with mien[4] of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas[5] just above my chamber door—
Perched, and sat, and nothing more. D

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,[6]
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night's Plutonian[7] shore!"
Quoth the Raven, "Nevermore." E

Much I marveled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being

C STANZA AND RHYME SCHEME
Recall that a poem's rhyme scheme is its pattern of **end rhyme.** Describe the rhyme scheme of this poem. How does Poe use **repetition** as part of the rhyme scheme?

D SOUND DEVICES
Reread lines 37–38. What example of **onomatopoeia** can you find?

E SOUND DEVICES
Identify the **alliteration** in lines 45–46. What words are emphasized by using this technique?

2. **days of yore:** days of long ago.
3. **obeisance** (ō-bā'səns): a gesture of respect.
4. **mien** (mēn): appearance.
5. **bust of Pallas:** statue of the head and shoulders of Pallas Athena, Greek goddess of wisdom.
6. **craven:** coward.
7. **Plutonian:** having to do with Pluto, Roman god of the dead and ruler of the underworld.

Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered "Other friends have flown before—
On the morrow *he* will leave me, as my hopes have flown before."
Then the bird said, "Nevermore." F

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden[8] bore—
Till the dirges[9] of his Hope that melancholy burden bore
Of 'Never—nevermore.'"

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking, "Nevermore." G

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining,[10] with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet violet lining with the lamp-light gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim[11] whose foot-falls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe[12] from thy memories of Lenore;
Quaff,[13] oh quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven, "Nevermore."

F MAKE INFERENCES
Reread lines 58–59. What does this comment suggest about the speaker's past experiences and his current mood? Explain.

G SOUND DEVICES
Identify the sound device used in lines 71–72. What qualities of the raven are emphasized by the use of this device?

8. **burden:** the chorus or refrain of a song.
9. **dirges:** songs of mourning.
10. **divining:** guessing from incomplete evidence.
11. **censer / Swung by Seraphim** (sĕr'ə-fĭm): container of sweet burning incense swung by angels of the highest rank.
12. **respite . . . and nepenthe** (nĭ-pĕn'thē): temporary relief and a forgetfulness that eases grief.
13. **quaff:** drink deeply.

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
Whether Tempter[14] sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—*is* there balm in Gilead?[15]—tell me—tell me, I implore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,[16]
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore." H

H MAKE INFERENCES
Given the bird's repeated response, what does the speaker's persistent questioning of the raven suggest about his state of mind? Explain your answer.

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, *still* is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

14. **Tempter:** the devil.
15. **balm** (bäm) **in Gilead** (gĭl'ē-əd): relief from suffering.
16. **Aidenn** (ād'n): heaven (from the Arabic form of the word *Eden*).

Comprehension

1. **Recall** Where and when do the events of the poem take place?
2. **Recall** What is the raven's response to all of the speaker's questions?
3. **Clarify** What is the speaker's explanation of the raven's one response?

Literary Analysis

4. **Draw Conclusions** Review the **inferences** you made as you read. What conclusions did you draw about the speaker and his emotional state?
5. **Examine Tone** For each of the following passages, describe the speaker's tone, or attitude, toward the raven. What explains the speaker's changing responses to his mysterious visitor?
   - the raven's first appearance (lines 43–44)
   - the thoughts the raven inspires (lines 71–74)
   - the purpose the speaker attributes to the raven (lines 81–84)
   - the speaker's command to the raven (lines 97–98)
6. **Compare and Contrast Imagery** Poe uses imagery to create a stark contrast between Lenore and the raven. Using a chart like the one shown, list images used to describe each character. Based on these images, what main feeling or quality is each character used to communicate? Cite evidence.

Lenore	Raven

7. **Evaluate Sound Devices** Reread lines 79–84. Identify the sound devices used in this stanza, and give examples of each technique. Which of these devices do you find most compelling or effective? Explain your answer.
8. **Make Judgments** Consider the speaker's changing responses to the raven and the conclusions you drew about his state of mind. What does the speaker's **conflict** with the raven suggest about the behavior of people who are struggling with **grief?** Support your answer with details.

Literary Criticism

9. **Author's Style** In an essay about "The Raven," Poe claimed that he started with the word *nevermore* (he liked its vowel sounds), then added the death of a beautiful woman ("the most poetical topic in the world"). Only later did he invent the story and characters that readers have found so moving and memorable. Poe seems to have been more interested in form than content. Which do you find more important in this poem? Cite details in your answer.

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
WRITE A MONOLOGUE In a monologue, a character expresses thoughts in an uninterrupted flow, with no other character's words intervening. Monologues in literature often explore a character's feelings. They may be addressed to an absent or abstract listener, or they may be more random, following a person's train of thought. Write a **one-page prose monologue,** in your own voice or that of a fictional character, that explores an emotion, such as grief, anger, or joy. Use your monologue to reveal details about your speaker's personality and the reasons for his or her emotional response.	***A successful monologue will . . .*** • reflect the clearly defined voice of the speaker • effectively convey the speaker's emotional state • establish a convincing motivation for the speaker's feelings

GRAMMAR AND STYLE

CRAFT EFFECTIVE SENTENCES Poe uses **imperative sentences**—sentences that give orders or make requests—and **dashes** to convey his character's excitable state. The use of dashes and a tone of breathless urgency are distinctive features of Poe's style.

> *"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—*
> *"Get thee back into the tempest and the Night's Plutonian shore!"* (lines 97–98)

PRACTICE Using the following verse from "The Raven" as a model, compose your own stanza in the style of Poe, incorporating dashes and imperative sentences. Feel free to choose a different subject, but make sure to follow Poe's rhyme scheme and to echo his tone. A sample beginning is provided for you.

EXAMPLE

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
"You pest, begone!" I cried—near choking. "Take from me your wretched joking!"

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—*is* there balm in Gilead?—tell me—tell me, I implore!"
Quoth the Raven, "Nevermore."

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

Connect: Poem

PARODY Like other well-known and well-loved works of literature, "The Raven" has inspired many a **parody**—a comic imitation of another work or type of literature. As you read the following parody, note the points of imitation in form or content. In what ways does the parodist turn Poe's ideas to comic effect?

What Troubled Poe's Raven

John Bennett

Could Poe walk again to-morrow, heavy with
dyspeptic sorrow,
While the darkness seemed to borrow darkness
from the night before,
From the hollow gloom abysmal, floating
downward, grimly dismal,
Like a pagan curse baptismal from the bust above
the door,
He would hear the Raven croaking from the dusk
above the door,
"Never, never, nevermore!"

And, too angry to be civil, "Raven," Poe would
cry "or devil,
Tell me why you will persist in haunting Death's
Plutonian shore?"
Then would croak the Raven gladly, "I will tell
you why so sadly,
I so mournfully and madly, haunt you, taunt you,
o'er and o'er,
Why eternally I haunt you, daunt you, taunt you,
o'er and o'er —
Only this, and nothing more.

"Forty-eight long years I've pondered, forty-eight
long years I've wondered,
How a poet ever blundered into a mistake so sore.
How could lamp-light from your table ever in the
world be able,
From *below*, to throw my sable shadow 'streaming
on the floor,'
When I perched up here on Pallas, high above
your chamber-door?
Tell me that — if nothing more!"

Then, like some wan, weeping willow, Poe
would bend above his pillow,
Seeking surcease in the billow where mad
recollections drown,
And in tearful tones replying, he would groan
"There's no denying
Either I was blindly lying, or the world was
upside down—
Say, by Joe!—it was just midnight—so the
world *was* upside down—
Aye, the world was upside down!"



Media Study

Illustrations Inspired by Poe

Image Collection on MediaSmart DVD

What does GOTHIC *look like?*

KEY IDEA Shadows and gargoyles and pervading gloom all evoke the **gothic spirit** that Edgar Allan Poe depicted so well in his stories and poems. Countless artists have been inspired by Poe's works—writers, musicians, architects, and certainly visual artists. British illustrator Arthur Rackham had a particular affinity for Poe's writing. In examining Rackham's illustrations in this lesson, you'll see how an artist influenced by Poe's gothic style expresses his own personal interpretation.



Background

American Gothic It's not simply the plots and characters Poe created that have mesmerized readers and artists over time. It's what his writing revealed of our dark side, of our capacity for decadence and even insanity, that has given him such lasting influence. Though the term *gothic* has been applied to other art forms such as architecture and music, it is in Poe's writing that the psychological elements of gothic are most sharply defined.

At the time Poe's work was first published, illustrators were regularly hired to create images to accompany his text. As Poe's reputation grew and more people read his often disturbing stories, painters and artists found great imaginative fodder in Poe's phantasmagorical tales. You can see his influence in the work of countless illustrators over the past 150 years, including Poe contemporary Gustave Doré, Arthur Rackham, Edward Gorey, Charles Addams (creator of "The Addams Family" cartoon), and even popular children's book illustrator Stephen Gammell. Many of today's graphic novelists are heavily influenced by Poe's sense of gothic.

Media Literacy: Art Elements in Illustrations

In Edgar Allan Poe's writing, he often expresses his style through imagery that re-creates certain sensory experiences. In "The Fall of the House of Usher," Poe's description of the house is one of decay and desolation. In order to translate such descriptions into a visual image, an illustrator relies on the art elements of **color, line, shape,** and **texture** to evoke similar feelings. Another aspect of visual art is **dominance,** which is created when one or more parts of an image are given more importance than the others.

Consider these elements when analyzing this 1935 Arthur Rackham illustration for "The Fall of the House of Usher." Think about the deliberate stylistic choices made by the illustrator to match the mood and tone of Poe's writing.

STRATEGIES FOR ANALYZING ILLUSTRATIONS

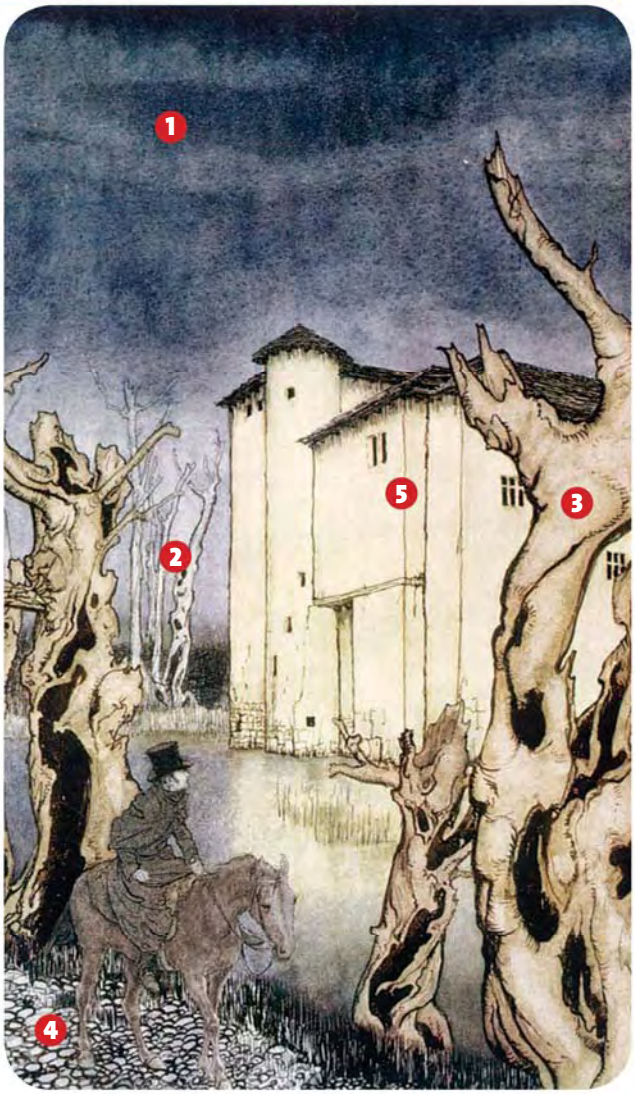
1. **Color** is used to highlight important aspects and create mood in an image. To analyze an illustrator's use of color, think about the overall mood of the image. Are the colors warm (red and orange) or cool (blue and green)? Do the muted colors in this image seem to reflect Poe's descriptions?

2. **Line** is a stroke or a mark. Vertical, horizontal, jagged, curved—lines have expressive qualities. Look at the style of lines an artist uses. Here, for example, the vertical lines are strong and varied and suggest the dreary atmosphere of Poe's setting.

3. **Shape** is the outline of an object in an image. Notice the tension created by the strong yet warped lines of the dead trees against the severe lines of the house.

4. **Texture** is the surface quality of an image. Examine how this artist manipulates visual elements to create different textures. Ask yourself: If I could touch this image, how would it feel?

5. Be aware of the primary object that draws your eye. Here the house of Usher is the dominant image.



Viewing Guide for

Illustrations Inspired by Poe

MediaSmart DVD

- **Selection 1:** "The Fall of The House of Usher"
- **Selection 2:** "The Pit and the Pendulum"
- **Type:** Illustration
- **Illustrator:** Arthur Rackham



Access the full-sized images on the DVD. Examine each image carefully, jotting down your initial impressions. Look for common elements, themes, and subjects in the images. To help you analyze each image in terms of color, shape, line, texture, and dominance, use the viewing strategies detailed on page 447. You can also refer to the Illustrations and Photographs section of the Media Handbook (page ooo). Answer the questions to help you analyze the images.

NOW VIEW

FIRST VIEWING: Comprehension

1. **Describe** Where does the narrator of "The Fall of the House of Usher" appear in Rackham's illustration?
2. **Identify** Where is the man standing in "The Pit and the Pendulum" illustration?

CLOSE VIEWING: Media Literacy

3. **Analyze Color** What colors does Rackham use in the "House of Usher" illustration, and what mood do these create? Explain your answer.
4. **Compare Line** Look carefully at the way line is used in both illustrations. In which image is line used most effectively? Explain.
5. **Compare Dominance** Consider the images for "The Fall of the House of Usher" and "The Pit and the Pendulum." One part of each image is dominant. How does the illustrator achieve this effect? Think about
   - the use of shape in the images
   - how color is used to create dominance

Write or Discuss

Describe Unity of Effect Poe believed in writing to achieve "unity of effect," in which every detail of a work contributes to a single overall feeling. This idea guided his word choices, sentence structures, and subject matter. Look at the two Rackham illustrations in this Media Study. How do you think Rackham's decisions as an artist create unity of effect? Write a brief description of what Rackham achieves with these gothic images. Consider these elements:

- Rackham's use of color, line, shape, and texture in the images
- the parts of Poe's stories that each work depicts
- the overall mood of each illustration

Produce Your Own Media

Create Gothic Artwork How would you visually represent something in the gothic style? Use your understanding of the term to create a gothic piece of **artwork.** It can be a photograph, a painting, a computer-generated image, a drawing, even a collage of magazine clippings.

HERE'S HOW Here are a few suggestions for creating gothic visual art:

- No matter what type of gothic piece you will create, make notes on your intentions and how you plan to achieve them.
- Decide on the psychological mood you want to express.
- Keep in mind the visual art elements.
- Consider what colors you'll need to use. If creating a gothic photograph, consider the lighting effects you might employ, or whether to use color or black-and-white film.
- Try to establish a dominant element in your piece, something that the viewer will quickly focus on.

MEDIA TOOLS

For help creating gothic art, visit the **Media Center** at **ClassZone.com.**

Tech Tip

If available, use a design program to turn a photograph of a happy occasion into a gothic representation.

Further Exploration

Contrasting Styles Revisit the variety of additional Poe-inspired images on the DVD, or look for other examples on your own. Explore how these works are all influenced by Poe's writing in some way. What Poe-inspired similarities can you find between the images? Cite specific elements from the images. Think about

- line, shape, color, and texture
- how the images reflect a gothic sensibility
- how the images express the psychological

Find the Gothic in Your Life Think about other art forms—movies, music, live theater—where you find gothic elements. Describe a movie, song, or play in which you can identify these elements.



Themes Across Time

from Danse Macabre

Essay by Stephen King

BACKGROUND Stephen King may well be the best-known writer of horror fiction since Edgar Allan Poe. In 1981, after writing a number of best-selling novels, King wrote *Stephen Kings's Danse Macabre,* a nonfiction work in which he discussed horror in literature and film and examined the psychology of terror. The book's title is a reference to the "Dance of Death," a symbolic representation of death, in the form of a skeleton, leading people to their graves. This dance was commonly depicted on cemetery walls and in the European art of the Middle Ages and the Renaissance.

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Please refer to the text in the textbook.



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Literary Analysis

1. **Summarize** According to King, what makes a closed door so frightening?
2. **Interpret Metaphor** Why does King compare the suspenseful experience of watching the forbidden door to a waltz with death?
3. **Compare Texts** What elements in "The Fall of the House of Usher" and "The Masque of the Red Death" might be considered analogous to King's metaphor of the closed, forbidden door? In these cases, do you agree with King's idea that the revelation of the unknown is a letdown? Explain, citing evidence.

American Masterpiece

Moby Dick

Herman Melville



Herman Melville
1819–1891

ABOUT THE AUTHOR Herman Melville was known during his lifetime as "the man who had lived among cannibals" because of his best-selling novels of the South Seas, *Typee* and *Omoo.* These novels fictionalized his experiences in the Marquesas Islands among the supposedly cannibalistic Typee people. But how did Melville come to be in such a place? The early death of his father and the loss of the family fortune had led Melville to try for a life at sea. He spent years as a young man working a variety of ships, including a whaling vessel. His experiences—jumping ship, living with the Typee people, taking part in a mutiny, and spending time in a Tahitian jail—provided vivid fodder for his later writing, and the reading public loved him for it. By the 1840s Melville was among the most celebrated of American authors.

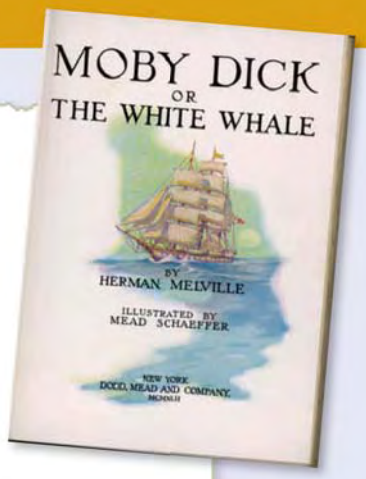
Ironically, when Melville turned to more serious works, including the great American novel *Moby Dick,* his public deserted him. After a series of critical and financial failures, Melville saw his career in ruins, eventually abandoning the novel for poetry and a job as a customs inspector. Melville never regained his earlier popularity during his lifetime, but later critics and readers have embraced him as one of the greatest of American writers.

ABOUT THE NOVEL "Call me Ishmael," says the narrator of *Moby Dick* in the novel's famous opening words. Ishmael, the sole survivor of the lost whaling ship the *Pequod,* goes on to tell the story of his sea captain's obsessive hunting of the great white whale, Moby Dick. An adventure tale at its core, *Moby Dick* is also many other things—a discourse on whales and whaling, a critique of commercial expansion at sea, a tragedy of human obsession, and an examination of the conflicts between the individual and society, society and nature, and fate and free will. No wonder D. H. Lawrence once said of *Moby Dick:* "[It] commands a stillness in the soul, an awe. . . . [It is] one of the strangest and most wonderful books in the world." In the following passage, the ship's crew learns for the first time that their captain, Ahab, sees the voyage as his own personal quest for revenge.

"Whosoever of ye raises me a white-headed whale with a wrinkled brow and a crooked jaw; whosoever of ye raises me that white-headed whale, with three holes punctured in his starboard fluke—look ye, whosoever of ye raises me that same white whale, he shall have this gold ounce, my boys!"

"Huzza! huzza!" cried the seamen, as with swinging tarpaulins they hailed the act of nailing the gold to the mast.

"It's a white whale, I say," resumed Ahab, as he threw down the top-maul; "a white



whale. Skin your eyes for him, men; look sharp for white water; if ye see but a bubble, sing out."

All this while Tashtego, Daggoo, and Queequeg had looked on with even more intense interest and surprise than the rest, and at the mention of the wrinkled brow and crooked jaw they had started as if each was separately touched by some specific recollection.

"Captain Ahab," said Tashtego, "that white whale must be the same that some call Moby Dick."

"Moby Dick?" shouted Ahab. "Do ye know the white whale then, Tash?"

"Does he fan-tail a little curious, sir, before he goes down?" said the Gay-Header deliberately.

"And has he a curious spout, too," said Daggoo, "very bushy, even for a parmacetty, and mighty quick, Captain Ahab?"

"And he have one, two, tree-oh! good many iron in him hide, too, Captain," cried Queequeg disjointedly, "all twisketee be-twisk, like him—him—" faltering hard for a word, and screwing his hand round and round as though uncorking a bottle—"like him—him—"

"Corkscrew!" cried Ahab, "aye, Queequeg, the harpoons lie all twisted and wrenched in him; aye, Daggoo, his spout is a big one, like a whole shock of wheat, and white as a pile of our Nantucket wool after the great annual sheep-shearing; aye, Tashtego, and he fan-tails like a split jib in a squall. Death and devils! men, it is Moby Dick ye have seen—Moby Dick—Moby Dick!"

"Captain Ahab," said Starbuck, who with Stubb and Flask, had thus far been eyeing his superior with increasing surprise, but at last seemed struck with a thought which somewhat explained all the wonder. "Captain Ahab, I have heard of Moby Dick—but it was not Moby Dick that took off thy leg?"

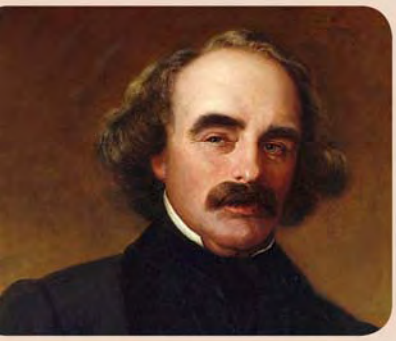
"Who told thee that?" cried Ahab; then pausing, "Aye, Starbuck, aye, my hearties all round; it was Moby Dick that dismasted me; Moby Dick that brought me to this dead stump I stand on now. Aye, aye," he shouted with a terrific, loud, animal sob, like that of a heart-stricken moose; "Aye, aye! it was that accursed white whale that razed me; made a poor pegging lubber of me forever and a day!" Then tossing both arms, with measureless imprecations he shouted out: "Aye, aye! and I'll chase him round Good Hope, and round the Horn, and round the Norway Maelstrom, and round perdition's flames before I give him up. And this is what ye have shipped for, men! to chase that white whale on both sides of land, and over all sides of earth, till he spouts black blood and rolls fin out. What say ye, men, will ye splice hands on it, now? I think ye do look brave."

"Aye, aye!" shouted the harpooneers and seamen, running closer to the excited old man: "A sharp eye for the White Whale; a sharp lance for Moby Dick!"

American Masterpiece

The Scarlet Letter

Nathaniel Hawthorne



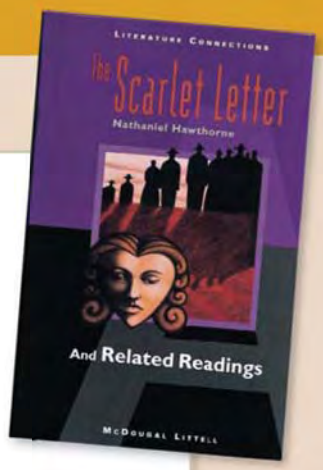
Nathaniel Hawthorne
1804–1864

ABOUT THE AUTHOR The descendant of a judge at the Salem witchcraft trials, Nathaniel Hawthorne was haunted by his Puritan ancestors' intolerance. He wrote *The Scarlet Letter* in part to absolve his guilt, saying in his introduction to the novel: "I take shame upon myself for their sakes and pray that any curse incurred by them . . . may be now and henceforth removed." Yet it seems Hawthorne bore no love for the people living in Salem in his day either, once commenting: "I detest this town so much that I hate to go into the streets, or to have the people see me. . . . I feel an infinite contempt for them, and probably have expressed more of it than I intended; for my preliminary chapter [of *The Scarlet Letter*] has caused the greatest uproar that ever happened here since witch-times." The novel, as well as most of Hawthorne's other writing, depicts human beings as imperfect and imperfectible, with a dark side to their natures—ironically, a view more in keeping with that of Hawthorne's detested Puritan ancestors than with the optimistic spirit of his times.

ABOUT THE NOVEL Published in 1850, *The Scarlet Letter* is a short historical novel set in Salem in the earliest days of the Massachusetts Bay colony. Vividly re-creating the world of Puritan New England, the novel explores universal themes of sin, retribution, and forgiveness. It traces the story of Hester Prynne, who commits the sin of adultery and is publicly punished for it, and the two men in her life—her one-time lover and her vengeful husband—who keep their own sins hidden from public view. Part of Hester's punishment is to wear, for all her life, a scarlet letter *A* sewn onto the bodice of her gown.

LEGACY OF A MASTERPIECE "The publication of *The Scarlet Letter* was in the United States a literary event of the first importance," wrote author and critic Henry James. The carefully crafted novel, with its serious themes and complex symbolism, showed that writers in the young nation could produce literature equal to that of Britain and could draw on America's history and heritage in producing it. In the following scene from the novel's opening, Hester Prynne is about to appear in public for the first time with the scarlet letter on her gown. Waiting for her appearance outside the jail door, members of the community heap their scorn on the sinner.





"Goodwives," said a hard-featured dame of fifty, "I'll tell ye a piece of my mind. It would be greatly for the public behoof, if we women, being of mature age and church-members in good repute, should have the handling of such malefactresses as this Hester Prynne. What think ye, gossips? If the hussy stood up for judgment before us five, that are now here in a knot together, would she come off with such a sentence as the worshipful magistrates have awarded? Marry, I trow not!"

"People say," said another, "that the Reverend Master Dimmesdale, her godly pastor, takes it very grievously to heart that such a scandal should have come upon his congregation."

"The magistrates are God-fearing gentlemen, but merciful overmuch, — that is a truth," added a third autumnal matron. "At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead. Madam Hester would have winced at that, I warrant me. But she, — the naughty baggage, — little will she care what they put upon the bodice of her gown! Why, look you, she may cover it with a brooch, or such like heathenish adornment, and so walk the streets as brave as ever!"

"Ah, but," interposed, more softly, a young wife, holding a child by the hand, "let her cover the mark as she will, the pang of it will be always in her heart."

"What do we talk of marks and brands, whether on the bodice of her gown, or the flesh of her forehead?" cried another female, the ugliest as well as the most pitiless of these self-constituted judges. "This woman has brought shame upon us all, and ought to die. Is there not law for it? Truly there is, both in the Scripture and the statute-book. Then let the magistrates, who have made it of no effect, thank themselves if their own wives and daughters go astray!"

"Mercy on us, goodwife," exclaimed a man in the crowd, "is there no virtue in woman, save what springs from a wholesome fear of the gallows? That is the hardest word yet! Hush, now, gossips; for the lock is turning in the prison-door, and here comes Mistress Prynne herself."

The Minister's Black Veil

Short Story by Nathaniel Hawthorne

NOTABLE QUOTE

"Show freely to the world, if not your worst, yet some trait whereby the worst may be inferred!"

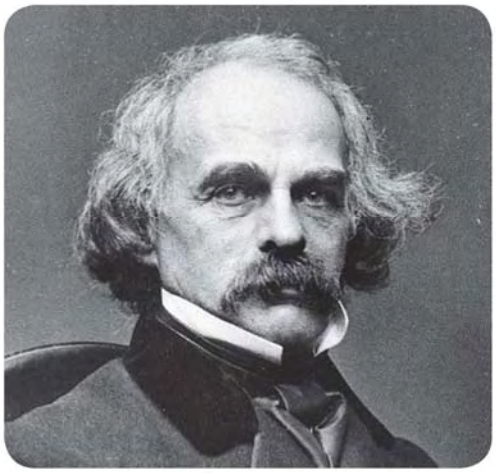
FYI

Did you know that Nathaniel Hawthorne . . .

- achieved his first literary success writing stories for children?
- was a mentor to Herman Melville, who dedicated *Moby Dick* to him?
- wrote a campaign biography for his college friend Franklin Pierce, who became the 14th U.S. president ?

Author Online

For more on Nathaniel Hawthorne, visit the **Literature Center** at **ClassZone.com.**



Nathaniel Hawthorne

c. 1804–1864

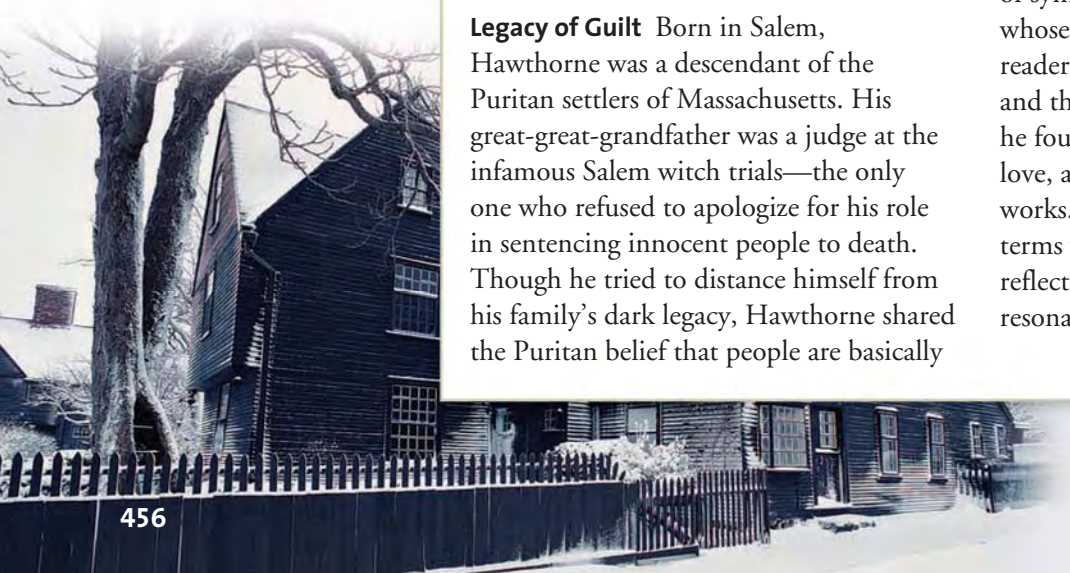
An intensely private man who allowed few to know him well, Nathaniel Hawthorne was fascinated by the dark secrets of human nature. In his greatest novels and short stories, including his masterpieces *The Scarlet Letter* and *The House of the Seven Gables,* he explored such themes as sin, hypocrisy, and guilt. One of the first American writers to explore his characters' hidden motivations, Hawthorne broke new ground in American literature with his morally complex characters.

Legacy of Guilt Born in Salem, Hawthorne was a descendant of the Puritan settlers of Massachusetts. His great-great-grandfather was a judge at the infamous Salem witch trials—the only one who refused to apologize for his role in sentencing innocent people to death. Though he tried to distance himself from his family's dark legacy, Hawthorne shared the Puritan belief that people are basically sinful. But where Puritans believed that society could be purified by the actions of a righteous few, Hawthorne was more pessimistic: he believed that perfection was impossible and remained skeptical of all attempts to reform or improve society.

Difficult Compromises Throughout his life, Hawthorne was torn between his literary calling and his desire for a stable, respectable profession. By the time he left for Bowdoin College in 1821, Hawthorne knew he wanted to write. After graduation, he lived alone for 12 years, dedicated to building his literary career. By 1842, he had achieved some success and had married his great love, Sophia Peabody. Their otherwise happy marriage was constantly shadowed by financial woes. When times were tough, Hawthorne had well-connected friends set him up with government jobs, whose dull routines choked his imagination and limited his time to write. Although he never stopped writing, work, illness, and family duties dominated Hawthorne's later years. He died in 1864 of a sudden illness.

Challenging Questions One of Hawthorne's great talents was his mastery of symbolism. He often chose symbols whose meaning was ambiguous, forcing readers to think deeply about his characters and their conflicts. Despite his pessimism, he found hope in the redeeming power of love, a theme he developed in his mature works. Hawthorne's efforts to come to terms with his own past inspired profound reflections on American identity that still resonate today.

Mansion that inspired *The House of The Seven Gables*



LITERARY ANALYSIS: SYMBOL

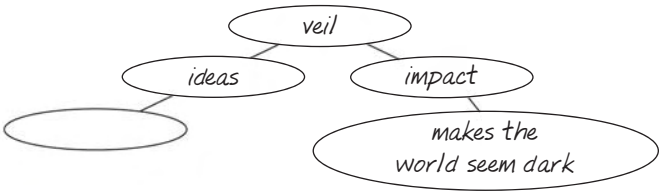
A **symbol** is something concrete—a person, a place, an object, or an action—used to stand for an abstract idea or feeling. In some works, symbols may be subtle and hard to identify. In this story, Hawthorne identifies his main symbol outright:

Know, then, this veil is a type and a symbol . . .

The challenge, then, is to decide what the symbol means. A rich symbol has many possible interpretations rather than a single precise meaning. To interpret a symbol, pay close attention to its context in the work, including

- what ideas and feelings are associated with it
- its impact on characters and events

As you read, use a concept map to note details about the minister's black veil, the main symbol in this story.



READING SKILL: IDENTIFY CULTURAL CHARACTERISTICS

The characters' reactions to the events of this story may not make sense to a modern reader. Keep in mind that the story is set in an 18th-century Puritan town. The parishioners' responses to their minister are meant to illustrate the traits that, in Hawthorne's eyes, define Puritan culture. As you read, think about the values, beliefs, and social constraints that are revealed by the parishioners' behavior.

VOCABULARY IN CONTEXT

The boldfaced words helped Hawthorne tell his tale of Puritan life. Use context clues to write a definition of each.

1. messages filled with confusion and **ambiguity**
2. a **zealous** speaker whose eyes blazed intensely
3. a tale of sin and **iniquity**
4. an event so unusual that it seemed **preternatural**
5. an **ostentatious** costume that made people stare
6. **imbued** with great hopes for the future
7. her **tremulous** voice that revealed her nervousness
8. a sign that might **portend** trouble ahead

Explore the Key Idea

How does someone become a STRANGER?

KEY IDEA Your best friend suddenly doesn't like the things she's always liked. Your brother comes home from college with a new haircut, listening to strange new music. What happens when someone you thought you knew changes the way they act or look? Can you still recognize the person you knew, or do his or her new behaviors lead to **estrangement?**

QUICKWRITE Recall a time when someone close to you changed in a way that made him or her seem like a different person. Write a paragraph to describe the change. Explain why it made you see the person so differently.



THE MINISTER'S BLACK VEIL

Nathaniel Hawthorne

BACKGROUND In the Puritan town of 18th-century Massachusetts, the meetinghouse was the center of the community life. Used for both religious and civil gatherings, meetinghouses were simple and plain, with no obviously religious decorations. Families did not sit together during religious services, which lasted most of the day on Sundays. Men and women sat on opposite sides, and worshipers were seated according to their age and social standing. The oldest and most distinguished citizens were rewarded with seats closest to the pulpit, the raised platform from which the pastor delivered his sermons. As services began, all eyes turned expectantly toward the pulpit, awaiting the pastor's entrance.

ANALYZE VISUALS
Simplicity was a central value of Puritan life. What elements of this painting help create its simple style? Consider the use of color, line, and texture, as well as the composition of the image, in your answer.

The sexton[1] stood in the porch of Milford meetinghouse, pulling lustily at the bell rope. The old people of the village came stooping along the street. Children, with bright faces, tripped merrily beside their parents, or mimicked a graver gait,[2] in the conscious dignity of their Sunday clothes. Spruce bachelors looked sidelong at the pretty maidens, and fancied that the Sabbath sunshine made them prettier than on weekdays. When the throng had mostly streamed into the porch, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper's door. The first glimpse of the clergyman's figure was the signal for the bell to cease its summons. A

A CULTURAL CHARACTERISTICS
Reread lines 1–9. What details reveal the importance of Sunday worship for the people of Milford?

1. **sexton:** church employee who takes care of church property and performs various other duties.
2. **mimicked a graver gait:** followed their parents' example and walked in a more dignified way.

Church at Head Tide #2 (1938–1940), Marsden Hartley. Oil on academy board, 37 1/4″ × 31 1/4″ × 2 1/4″. Gift of Mr. and Mrs. John Cowles. The Minneapolis Institute of Arts.



"But what has good Parson Hooper got upon his face?" cried the sexton in astonishment.

All within hearing immediately turned about, and beheld the semblance of Mr. Hooper, pacing slowly his meditative way towards the meetinghouse. With one accord they started, expressing more wonder than if some strange minister were coming to dust the cushions of Mr. Hooper's pulpit.

"Are you sure it is our parson?" inquired Goodman[3] Gray of the sexton.

"Of a certainty it is good Mr. Hooper," replied the sexton. "He was to have exchanged pulpits with Parson Shute of Westbury; but Parson Shute sent to excuse himself yesterday, being to preach a funeral sermon."

The cause of so much amazement may appear sufficiently slight. Mr. Hooper, a gentlemanly person about thirty, though still a bachelor, was dressed with due clerical neatness, as if a careful wife had starched his band, and brushed the weekly dust from his Sunday's garb. There was but one thing remarkable in his appearance. Swathed about his forehead, and hanging down over his face, so low as to be shaken by his breath, Mr. Hooper had on a black veil. On a nearer view, it seemed to consist of two folds of crape,[4] which entirely concealed his features, except the mouth and chin, but probably did not intercept his sight, farther than to give a darkened aspect to all living and inanimate things. With this gloomy shade before him, good Mr. Hooper walked onward, at a slow and quiet pace, stooping somewhat and looking on the ground, as is customary with abstracted[5] men, yet nodding kindly to those of his parishioners who still waited on the meetinghouse steps. But so wonder-struck were they that his greeting hardly met with a return.

"I can't really feel as if good Mr. Hooper's face was behind that piece of crape," said the sexton.

"I don't like it," muttered an old woman, as she hobbled into the meetinghouse. "He has changed himself into something awful, only by hiding his face."

"Our parson has gone mad!" cried Goodman Gray, following him across the threshold.

A rumor of some unaccountable phenomenon had preceded Mr. Hooper into the meetinghouse, and set all the congregation astir. Few could refrain from twisting their heads towards the door; many stood upright, and turned directly about; while several little boys clambered upon the seats, and came down again with a terrible racket. There was a general bustle, a rustling of the women's gowns and shuffling of the men's feet, greatly at variance with that hushed repose which should attend the entrance of the minister. But Mr. Hooper appeared not to notice the perturbation of his people. He entered with an almost noiseless step, bent his head mildly to the pews on each side, and bowed as he passed his oldest parishioner, a white-haired great-grandsire, who occupied an armchair in the centre of the aisle. It was strange to observe how slowly this venerable man became conscious of something singular in the appearance of his pastor. He seemed not

3. **Goodman:** the Puritan equivalent of Mr.

4. **crape** (krāp): a piece of dark material worn as a sign of mourning. Also called *crepe*.

5. **abstracted:** preoccupied, or lost in thought.

fully to partake of the prevailing wonder till Mr. Hooper had ascended the stairs, and showed himself in the pulpit, face-to-face with his congregation, except for the black veil. That mysterious emblem was never once withdrawn. It shook with his measured breath as he gave out the psalm; it threw its obscurity between him and the holy page, as he read the Scriptures; and while he prayed, the veil lay heavily on his uplifted countenance. Did he seek to hide from the dread Being[6] whom he was addressing?

Such was the effect of this simple piece of crape, that more than one woman of delicate nerves was forced to leave the meetinghouse. Yet perhaps the pale-faced congregation was almost as fearful a sight to the minister as his black veil to them.

Mr. Hooper had the reputation of a good preacher, but not an energetic one: he strove to win his people heavenward by mild persuasive influences, rather than to drive them thither by the thunders of the Word. The sermon which he now delivered was marked by the same characteristics of style and manner as the general series of his pulpit oratory. But there was something, either in the sentiment of the discourse itself, or in the imagination of the auditors, which made it greatly the most powerful effort that they had ever heard from their pastor's lips. It was tinged, rather more darkly than usual, with the gentle gloom of Mr. Hooper's temperament. The subject had reference to secret sin, and those sad mysteries which we hide from our nearest and dearest, and would fain conceal from our own consciousness, even forgetting that the Omniscient[7] can detect them. A subtle power was breathed into his words. Each member of the congregation, the most innocent girl, and the man of hardened breast, felt as if the preacher had crept upon them, behind his awful veil, and discovered their hoarded **iniquity** of deed or thought. Many spread their clasped hands on their bosoms. There was nothing terrible in what Mr. Hooper said; at least, no violence; and yet, with every tremor of his melancholy voice, the hearers quaked. An unsought pathos came hand in hand with awe. So sensible were the audience of some unwonted attribute in their minister, that they longed for a breath of wind to blow aside the veil, almost believing that a stranger's visage would be discovered, though the form, gesture and voice were those of Mr. Hooper. B

iniquity (ĭ-nĭk′wĭ-tē) *n.* wickedness

B SYMBOL
Reread lines 62–82. Describe the change that occurs in Mr. Hooper's preaching. What seems to cause the listeners' unusual response?

At the close of the services, the people hurried out with indecorous confusion, eager to communicate their pent-up amazement, and conscious of lighter spirits the moment they lost sight of the black veil. Some gathered in little circles, huddled closely together, with their mouths all whispering in the centre; some went homeward alone, wrapped in silent meditation; some talked loudly, and profaned the Sabbath day with **ostentatious** laughter. A few shook their sagacious heads, intimating that they could penetrate the mystery; while one or two affirmed that there was no mystery at all, but only that Mr. Hooper's eyes were so weakened by the midnight lamp as to require a shade. After a brief interval, forth came good Mr. Hooper also, in the rear of his flock. Turning his veiled face from one group to another, he paid due reverence to the hoary heads, saluted the middle-aged with kind dignity, as their friend and spiritual guide, greeted the young with mingled

ostentatious (ŏs′tĕn-tā′shəs) *adj.* loud; overdone

6. **the dread Being:** the awe-inspiring God.
7. **the Omniscient:** a title for God, signifying that he is all-knowing.

authority and love, and laid his hands on the little children's heads to bless them. Such was always his custom on the Sabbath day. Strange and bewildered looks repaid him for his courtesy. None, as on former occasions, aspired to the honor of walking by their pastor's side. Old Squire Saunders, doubtless by an accidental lapse of memory, neglected to invite Mr. Hooper to his table, where the good clergyman had been wont to bless the food almost every Sunday since his settlement. He returned, therefore, to the parsonage, and at the moment of closing the door, was observed to look back upon the people, all of whom had their eyes fixed upon the minister. A sad smile gleamed faintly from beneath the black veil, and flickered about his mouth, glimmering as he disappeared. C

"How strange," said a lady, "that a simple black veil, such as any woman might wear on her bonnet, should become such a terrible thing on Mr. Hooper's face!"

"Something must surely be amiss with Mr. Hooper's intellects," observed her husband, the physician of the village. "But the strangest part of the affair is the effect of this vagary, even on a sober-minded man like myself. The black veil,

C CULTURAL CHARACTERISTICS
Reread lines 92–100. Identify details that convey Mr. Hooper's social status in Milford. What does the change in the villagers' behavior toward the minister suggest about their values?

The Last Halt: Stop of Hooker's Band in East Hartford before Crossing River (1939), Alton S. Tobey. Study for East Hartford, Connecticut Postal Office. Oil on fiberboard, 26″ × 44 1/8″. Transfer from General Services Administration. Smithsonian American Art Museum, Washington, D.C. © Smithsonian American Art Museum, Washington, D.C./ Art Resource, New York.



though it covers only our pastor's face, throws its influence over his whole person, and makes him ghost-like from head to foot. Do you not feel it so?"

"Truly do I," replied the lady; "and I would not be alone with him for the world. I wonder he is not afraid to be alone with himself!"

"Men sometimes are so," said her husband.

The afternoon service was attended with similar circumstances. At its conclusion, the bell tolled for the funeral of a young lady. The relatives and friends were assembled in the house, and the more distant acquaintances stood about the door, speaking of the good qualities of the deceased, when their talk was interrupted by the appearance of Mr. Hooper, still covered with his black veil. It was now an appropriate emblem. The clergyman stepped into the room where the corpse was laid, and bent over the coffin, to take a last farewell of his deceased parishioner. As he stooped, the veil hung straight down from his forehead so that, if her eyelids had not been closed forever, the dead maiden might have seen his face. Could Mr. Hooper be fearful of her glance, that he so hastily caught back the black veil? A person, who watched the interview between the dead and the living, scrupled not to affirm that, at the instant when the clergyman's features were disclosed, the corpse had slightly shuddered, rustling the shroud[8] and muslin cap, though the countenance retained the composure of death. A superstitious old woman was the only witness of this prodigy. From the coffin, Mr. Hooper passed into the chamber of the mourners, and thence to the head of the staircase, to make the funeral prayer. It was a tender and heart-dissolving prayer, full of sorrow, yet so **imbued** with celestial hopes, that the music of the heavenly harp, swept by the fingers of the dead, seemed faintly to be heard among the saddest accents of the minister. The people trembled, though they but darkly understood him, when he prayed that they, and himself, and all of mortal race might be ready, as he trusted this young maiden had been, for the dreadful hour that should snatch the veil from their faces. The bearers went heavily forth, and the mourners followed, saddening all the street, with the dead before them, and Mr. Hooper in his black veil behind. D

imbued (ĭm-byo͞o′d) *adj.* deeply influenced by **imbue** *v.*

D SYMBOL
Paraphrase lines 133–138. In this context, what could Mr. Hooper mean when he refers to "the dreadful hour that should snatch the veil from their faces"?

"Why do you look back?" said one in the procession to his partner.

"I had a fancy," replied she, "that the minister and the maiden's spirit were walking hand in hand."

"And so had I, at the same moment," said the other.

That night, the handsomest couple in Milford village were to be joined in wedlock. Though reckoned a melancholy man, Mr. Hooper had a placid cheerfulness for such occasions, which often excited a sympathetic smile, where livelier merriment would have been thrown away. There was no quality of his disposition which made him more beloved than this. The company at the wedding awaited his arrival with impatience, trusting that the strange awe, which had gathered over him throughout the day, would now be dispelled. But such was not the result. When Mr. Hooper came, the first thing that their eyes rested on was the same horrible black veil, which had added deeper gloom to the funeral, and could **portend** nothing but evil to the wedding. Such was its immediate effect on the guests, that a cloud seemed to have rolled duskily from beneath the

portend (pôr-tĕnd′) *v.* to serve as an omen of; to signify

8. **shroud:** burial garment.

black crape, and dimmed the light of the candles. The bridal pair stood up before the minister. But the bride's cold fingers quivered in the **tremulous** hand of the bridegroom, and her death-like paleness caused a whisper that the maiden who had been buried a few hours before was come from her grave to be married. If ever another wedding were so dismal, it was that famous one where they tolled the wedding knell.[9] After performing the ceremony, Mr. Hooper raised a glass of wine to his lips, wishing happiness to the new-married couple, in a strain of mild pleasantry that ought to have brightened the features of the guests, like a cheerful gleam from the hearth. At that instant, catching a glimpse of his figure in the looking glass, the black veil involved his own spirit in the horror with which it overwhelmed all others. His frame shuddered—his lips grew white—he spilt the untasted wine upon the carpet—and rushed forth into the darkness. For the Earth, too, had on her Black Veil. E

tremulous (trĕm′yə-ləs) *adj.* trembling; quivering

The next day, the whole village of Milford talked of little else than Parson Hooper's black veil. That, and the mystery concealed behind it, supplied a topic for discussion between acquaintances meeting in the street, and good women gossiping at their open windows. It was the first item of news that the tavern keeper told to his guests. The children babbled of it on their way to school. One imitative little imp covered his face with an old black handkerchief, thereby so affrighting his playmates that the panic seized himself, and he well-nigh lost his wits by his own waggery.[10]

E SYMBOL
Reread lines 162–166. Compare the references to veils in this passage with the earlier reference in lines 133–138. In what ways has the veil's meaning become more ambiguous, or unclear?

It was remarkable that, of all the busybodies and impertinent people in the parish, not one ventured to put the plain question to Mr. Hooper, wherefore he did this thing. Hitherto, whenever there appeared the slightest call for such interference, he had never lacked advisers, nor shown himself averse to be guided by their judgment. If he erred at all, it was by so painful a degree of self-distrust that even the mildest censure would lead him to consider an indifferent action as a crime. Yet, though so well acquainted with this amiable weakness, no individual among his parishioners chose to make the black veil a subject of friendly remonstrance. There was a feeling of dread, neither plainly confessed nor carefully concealed, which caused each to shift the responsibility upon another, till at length it was found expedient to send a deputation to the church, in order to deal with Mr. Hooper about the mystery, before it should grow into a scandal. Never did an embassy so ill discharge its duties. The minister received them with friendly courtesy, but became silent, after they were seated, leaving to his visitors the whole burden of introducing their important business. The topic, it might be supposed, was obvious enough. There was the black veil, swathed round Mr. Hooper's forehead, and concealing every feature above his placid mouth, on which, at times, they could perceive the glimmering of a melancholy smile. But that piece of crape, to their imagination, seemed to hang down before his heart, the symbol of a fearful secret between him and them. Were the veil but cast aside, they might speak freely of it, but not till then. Thus they sat a considerable time, speechless,

9. **If . . . the wedding knell:** a reference to "The Wedding Knell," a story by Hawthorne in which a bell-tolling appropriate for a funeral is sounded at a wedding.

10. **waggery:** mischievous merriment.

confused, and shrinking uneasily from Mr. Hooper's eye, which they felt to be fixed upon them with an invisible glance. Finally, the deputies returned abashed to their constituents, pronouncing the matter too weighty to be handled, except by a council of the churches, if, indeed, it might not require a general synod.[11] F

But there was one person in the village unappalled by the awe with which the black veil had impressed all beside herself. When the deputies returned without an explanation, or even venturing to demand one, she, with the calm energy of her character, determined to chase away the strange cloud that appeared to be settling round Mr. Hooper, every moment more darkly than before. As his plighted wife,[12] it should be her privilege to know what the black veil concealed. At the minister's first visit, therefore, she entered upon the subject, with a direct simplicity, which made the task easier both for him and her. After he had seated himself, she fixed her eyes steadfastly upon the veil, but could discern nothing of the dreadful gloom that had so overawed the multitude: it was but a double fold of crape, hanging down from his forehead to his mouth, and slightly stirring with his breath. G

"No," said she aloud, and smiling, "there is nothing terrible in this piece of crape except that it hides a face which I am always glad to look upon. Come, good sir, let the sun shine from behind the cloud. First lay aside your black veil: then tell me why you put it on."

Mr. Hooper's smile glimmered faintly.

"There is an hour to come," said he, "when all of us shall cast aside our veils. Take it not amiss, beloved friend, if I wear this piece of crape till then."

"Your words are a mystery too," returned the young lady. "Take away the veil from them, at least."

"Elizabeth, I will," said he, "so far as my vow may suffer me. Know, then, this veil is a type and a symbol, and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes, and as with strangers, so with my familiar friends. No mortal eye will see it withdrawn. This dismal shade must separate me from the world: even you, Elizabeth, can never come behind it!"

"What grievous affliction hath befallen you," she earnestly inquired, "that you should thus darken your eyes forever?"

"If it be a sign of mourning," replied Mr. Hooper, "I, perhaps, like most other mortals, have sorrows dark enough to be typified by a black veil."

"But what if the world will not believe that it is the type of an innocent sorrow?" urged Elizabeth. "Beloved and respected as you are, there may be whispers that you hide your face under the consciousness of secret sin. For the sake of your holy office, do away this scandal!"

The color rose into her cheeks, as she intimated the nature of the rumors that were already abroad in the village. But Mr. Hooper's mildness did not forsake him. He even smiles again—that same sad smile, which always appeared like a faint glimmering of light proceeding from the obscurity beneath the veil.

"If I hide my face for sorrow, there is cause enough," he merely replied; "and if I cover it for secret sin, what mortal might not do the same?"

F CULTURAL CHARACTERISTICS
Paraphrase lines 175–186. Explain what motivates the parishioners to confront Mr. Hooper. What do their fears reveal about Puritan culture?

G SYMBOL
Reread lines 200–210. Contrast the response of the minister's fiancée to the veil with the responses of the other villagers. What might explain the difference in her response?

11. **a general synod:** a meeting of the governing body of the churches.
12. **plighted wife:** fiancée.



Portrait of Alice Irene Harvey (1912), Mark Gertler. Oil on canvas, 60.9 cm × 50.8 cm. © Leeds Museums and Galleries, Leeds, United Kingdom/Bridgeman Art Library.

And with this gentle but unconquerable obstinacy did he resist all her entreaties. At length Elizabeth sat silent. For a few moments she appeared lost in thought, considering, probably, what new methods might be tried to withdraw her lover from so dark a fantasy, which, if it had no other meaning, was perhaps a symptom of mental disease. Though of a firmer character than his own, the tears rolled down her cheeks. But, in an instant, as it were, a new feeling took the place of sorrow: her eyes were fixed insensibly on the black veil, when, like a sudden twilight in the air, its terrors fell around her. She arose, and stood trembling before him.

"And do you feel it then at last?" said he mournfully.

She made no reply, but covered her eyes with her hand, and turned to leave the room. He rushed forward and caught her arm.

"Have patience with me, Elizabeth!" cried he passionately. "Do not desert me, though this veil must be between us here on earth. Be mine, and hereafter there shall be no veil over my face, no darkness between our souls! It is but a mortal veil—it is not for eternity! Oh! you know not how lonely I am, and how frightened to be alone behind my black veil. Do not leave me in this miserable obscurity forever!"

"Lift the veil but once, and look me in the face," said she.

"Never! It cannot be!" replied Mr. Hooper.

"Then, farewell!" said Elizabeth.

She withdrew her arm from his grasp and slowly departed, pausing at the door to give one long, shuddering gaze that seemed almost to penetrate the mystery of the black veil. But even amid his grief, Mr. Hooper smiled to think that only a material emblem had separated him from happiness, though the horrors which it shadowed forth must be drawn darkly between the fondest of lovers.

From that time no attempts were made to remove Mr. Hooper's black veil or, by a direct appeal, to discover the secret which it was supposed to hide. By persons who claimed a superiority to popular prejudice, it was reckoned merely an eccentric whim, such as often mingles with the sober actions of men otherwise rational, and tinges them all with its own semblance of insanity. But with the multitude, good Mr. Hooper was irreparably a bugbear.[13] He could not walk the streets with any peace of mind, so conscious was he that the gentle and timid would turn aside to avoid him, and that others would make it a point of hardihood to throw themselves in his way. The impertinence of the latter class compelled him to give up his customary walk, at sunset, to the burial ground, for when he leaned pensively over the gate, there would always be faces behind the gravestones, peeping at his black veil. A fable went the rounds that the stare of the dead people drove him thence. It grieved him to the very depth of his kind heart to observe how the children fled from his approach, breaking up their merriest sports, while his melancholy figure was yet afar off. Their instinctive dread caused him to feel, more strongly than aught else, that a **preternatural** horror was interwoven with the threads of

ANALYZE VISUALS
In what ways does the woman depicted in the painting on page 466 reflect the character of Elizabeth as described in lines 240–244? What could the woman's white dress **symbolize?**

preternatural
(prē′tər-năch′ər-əl) *adj.*
supernatural

13. **bugbear:** a source of dread or fear.

the black crape. In truth, his own antipathy to the veil was known to be so great that he never willingly passed before a mirror, nor stooped to drink at a still fountain, lest, in its peaceful bosom, he should be affrighted by himself. This was what gave plausibility to the whispers that Mr. Hooper's conscience tortured him for some great crime too horrible to be entirely concealed, or otherwise than so obscurely intimated. Thus, from beneath the black veil there rolled a cloud into the sunshine, an **ambiguity** of sin or sorrow, which enveloped the poor minister, so that love or sympathy could never reach him. It was said that ghost and fiend consorted with him there. With self-shudderings and outward terrors, he walked continually in its shadow, groping darkly within his own soul, or gazing through a medium that saddened the whole world. Even the lawless wind, it was believed, respected his dreadful secret, and never blew aside the veil. But still good Mr. Hooper sadly smiled at the pale visages of the worldly throng as he passed by.

ambiguity
(ăm′bĭ-gyōō′ĭ-tē) *n.*
unclearness; uncertainty

Among all its bad influences, the black veil had the one desirable effect, of making its wearer a very efficient clergyman. By the aid of his mysterious emblem—for there was no other apparent cause—he became a man of awful power, over souls that were in agony for sin. His converts always regarded him with a dread peculiar to themselves, affirming, though but figuratively, that before he brought them to celestial light, they had been with him behind the black veil. Its gloom, indeed, enabled him to sympathize with all dark affections. Dying sinners cried aloud for Mr. Hooper, and would not yield their breath till he appeared; though ever, as he stooped to whisper consolation, they shuddered at the veiled face so near their own. Such were the terrors of the black veil, even when Death had bared his visage! Strangers came long distances to attend service at his church, with the mere idle purpose of gazing at his figure, because it was forbidden them to behold his face. But many were made to quake ere they departed! Once, during Governor Belcher's[14] administration, Mr. Hooper was appointed to preach the election sermon. Covered with his black veil, he stood before the chief magistrate, the council, and the representatives, and wrought so deep an impression that the legislative measures of that year were characterized by all the gloom and piety of our earliest ancestral sway.[15] H

H CULTURAL CHARACTERISTICS
Once Mr. Hooper is perceived to have intimate knowledge of sin, he becomes a famous and respected clergyman. Based on this fact, what would you conclude is the main concern of Puritan worshipers?

In this manner Mr. Hooper spent a long life, irreproachable in outward act, yet shrouded in dismal suspicions; kind and loving, though unloved, and dimly feared; a man apart from men, shunned in their health and joy, but ever summoned to their aid in moral anguish. As years wore on, shedding their snows above his sable veil, he acquired a name throughout the New England churches, and they called him Father Hooper. Nearly all his parishioners, who were of a mature age when he was settled, had been borne away by many a funeral: he had one congregation in the church, and a more crowded one in the churchyard; and having wrought so late into the evening, and done his work so well, it was now good Father Hooper's turn to rest.

14. **Governor Belcher's:** referring to Governor Jonathan Belcher (1682–1757), colonial governor of the Massachusetts Bay Colony from 1730 to 1741, and later of New Jersey.

15. **earliest ancestral sway:** the Puritans who held power in 17th-century America.

Several persons were visible by the shaded candlelight in the death chamber of the old clergyman. Natural connections[16] he had none. But there was the decorously grave, though unmoved physician, seeking only to mitigate the last pangs of the patient whom he could not save. There were the deacons, and other eminently pious members of his church. There, also, was the Reverend Mr. Clark, of Westbury, a young and **zealous** divine, who had ridden in haste to pray by the bedside of the expiring minister. There was the nurse, no hired handmaiden of death, but one whose calm affection had endured thus long, in secrecy, in solitude, amid the chill of age, and would not perish, even at the dying hour. Who, but Elizabeth! And there lay the hoary head of good Father Hooper upon the death pillow, with the black veil still swathed about his brow and reaching down over his face, so that each more difficult gasp of his faint breath caused it to stir. All through life that piece of crape had hung between him and the world: it had separated him from cheerful brotherhood and woman's love, and kept him in that saddest of all prisons, his own heart; and still it lay upon his face, as if to deepen the gloom of his darksome chamber, and shade him from the sunshine of eternity.

zealous (zĕl′əs) *adj.* eager and enthusiastic

For some time previous, his mind had been confused, wavering doubtfully between the past and the present, and hovering forward, as it were, at intervals, into the indistinctness of the world to come. There had been feverish turns, which tossed him from side to side and wore away what little strength he had. But in the most convulsive struggles, and in the wildest vagaries of his intellect, when no other thought retained its sober influence, he still showed an awful solicitude lest the black veil should slip aside. Even if his bewildered soul could have forgotten, there was a faithful woman at his pillow, who, with averted eyes, would have covered that aged face, which she had last beheld in the comeliness of manhood. At length the death-stricken old man lay quietly in the torpor of mental and bodily exhaustion, with an imperceptible pulse, and breath that grew fainter and fainter, except when a long, deep, and irregular inspiration seemed to prelude the flight of his spirit.

The minister of Westbury approached the bedside.

"Venerable Father Hooper," said he, "the moment of your release is at hand. Are you ready for the lifting of the veil, that shuts in time from eternity?"

Father Hooper at first replied merely by a feeble motion of his head; then, apprehensive, perhaps, that his meaning might be doubtful, he exerted himself to speak.

"Yea," said he, in faint accents, "my soul hath a patient weariness until that veil be lifted."

"And is it fitting," resumed the Reverend Mr. Clark, "that a man so given to prayer, of such a blameless example, holy in deed and thought, so far as mortal judgment may pronounce; is it fitting that a father in the church should leave a shadow on his memory that may seem to blacken a life so pure? I pray you, my venerable brother, let not this thing be! Suffer us to be gladdened by your

16. **natural connections:** relatives.

triumphant aspect, as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your face!"

And thus speaking, the Reverend Mr. Clark bent forward to reveal the mystery of so many years. But, exerting a sudden energy that made all the beholders stand aghast, Father Hooper snatched both his hands from beneath the bedclothes and pressed them strongly on the black veil, resolute to struggle, if the minister of Westbury would contend with a dying man.

"Never!" cried the veiled clergyman. "On earth, never!"

"Dark old man!" exclaimed the affrighted minister, "with what horrible crime upon your soul are you now passing to the judgment?"

Father Hooper's breath heaved; it rattled in his throat; but with a mighty effort, grasping forward with his hands, he caught hold of life, and held it back till he should speak. He even raised himself in bed; and there he sat shivering, with the arms of death around him, while the black veil hung down, awful, at that last moment, in the gathered terrors of a lifetime. And yet the faint, sad smile, so often there, now seemed to glimmer from its obscurity, and linger on Father Hooper's lips.

"Why do you tremble at me alone?" cried he, turning his veiled face round the circle of pale spectators. "Tremble also at each other! Have men avoided me, and women shown no pity, and children screamed and fled, only for my black veil? What, but the mystery which it obscurely typifies, has made this piece of crape so awful? When the friend shows his inmost heart to his friend; the lover to his best beloved; when man does not vainly shrink from the eye of his Creator, loathsomely treasuring up the secret of his sin; then deem me a monster, for the symbol beneath which I have lived, and die! I look around me, and, lo! On every visage a Black Veil!" I

While his auditors shrank from one another, in mutual affright, Father Hooper fell back upon his pillow, a veiled corpse, with a faint smile lingering on his lips. Still veiled, they laid him in his coffin, and a veiled corpse they bore him to the grave. The grass of many years has sprung up and withered on that grave, the burial stone is moss-grown, and good Mr. Hooper's face is dust; but awful is still the thought, that it mouldered beneath the Black Veil!

I SYMBOL
Explain Father Hooper's reproach in lines 380–387. What do his comments suggest about the meaning of the veil?

Comprehension

1. **Recall** What is the topic of the first sermon Mr. Hooper gives while wearing the veil?
2. **Recall** What reason does Mr. Hooper give Elizabeth for wearing the veil?
3. **Summarize** As time goes by, how do Mr. Hooper's relationships change?

Literary Analysis

4. **Identify Cultural Characteristics** What does the story reveal about Puritan religious beliefs, rules of behavior, and values and ideals?
5. **Interpret Symbol** Review the concept map you created as you read. Based on this information, what does the black veil represent? Explain your answer.
6. **Analyze Irony** To highlight his criticisms of Puritan society, Hawthorne uses verbal irony, where what is stated differs from what is really meant. In each of the following examples, explain what is ironic about the narrator's comments. What behavior, value, or belief is being criticized?
   - Squire Saunders's insult to Mr. Hooper (lines 98–100)
   - wild rumors (lines 125–129)
   - the deputation's visit to the minister (lines 195–199)
   - Mr. Hooper's new reputation (lines 295–297)
7. **Examine Character Ambiguity** The minister is an ambiguous character: he can be seen as an innocent victim of others' fears or as a man driven to isolate himself, convinced of his own moral superiority. Identify at least two details that support each perspective. Which interpretation do you find more compelling? Give reasons for your answer.
8. **Make Judgments About Character Motivations** Mr. Hooper's wearing of the black veil leads to his **estrangement** from his congregation. Based on the following passages, what argument would you make about the real causes of the villagers' discomfort in the minister's presence?
   - the first sighting of the minister (lines 34–39)
   - parishioners' comments after services (lines 105–113)
   - his arrival at the wedding (lines 147–152)
   - the attempt to confront him (lines 190–197)

Literary Criticism

9. **Biographical Context** Reread the biography of Hawthorne on page 456. Explain the personal motives that inspired Hawthorne's critical portrayal of Puritan culture. In what ways might Mr. Hooper represent Hawthorne's struggle with his own guilt?

Vocabulary in Context

WORD LIST

ambiguity
imbued
iniquity
ostentatious
portend
preternatural
tremulous
zealous

VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms or antonyms.

1. ostentatious/discreet
2. ambiguity/clarity
3. portend/predict
4. iniquity/vice
5. zealous/halfhearted
6. imbued/infused
7. preternatural/ordinary
8. tremulous/quaking

VOCABULARY IN WRITING

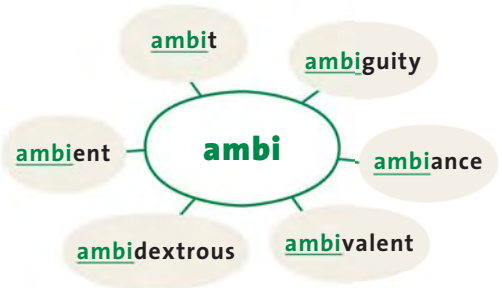
Assume the role of the minister's fiancée, and write a journal entry to describe your feelings at some point after the breakup. Use at least two vocabulary words in your entry. You might begin like this.

EXAMPLE SENTENCE

It has been eight months now, and I still am ***tremulous*** *and weepy whenever I think of Mr. Hooper.*

VOCABULARY STRATEGY: THE LATIN ROOT *ambi*

The vocabulary word *ambiguity* contains the Latin root *ambi*. This root, which can mean either "both" or "around," can be found in many English words. When you encounter *ambi* in a word, you can often use context clues to determine which meaning of the root is involved.



PRACTICE Choose the word from the word web that best completes each sentence. Consider what you know about the Latin root and the other word parts shown. If necessary, consult a dictionary.

1. Because Peter was _____, he could write with either hand.
2. Their home had a pleasant and gracious _____.
3. Beth was_____ about joining the group and could not make up her mind.
4. The ____ of their property extends to that line of trees.
5. Too much _____ noise can interfere with the quality of a recording.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

The Gothic Perspective

Although the romantic period was mostly characterized by a feeling of optimism, American gothic literature showed a fascination with the dark side of human nature. Sin, deception, hedonism, guilt, death—all are subjects upon which gothic writers based their dark tales, as illustrated beautifully in this excerpt from Edgar Allan Poe's "The Masque of the Red Death."

> *"The 'Red Death' had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal—the redness and horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. . . .*
>
> *But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and lighthearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys."*

Literary critic Paul Zweig has a few words to say about the importance of Poe's dark perspective.

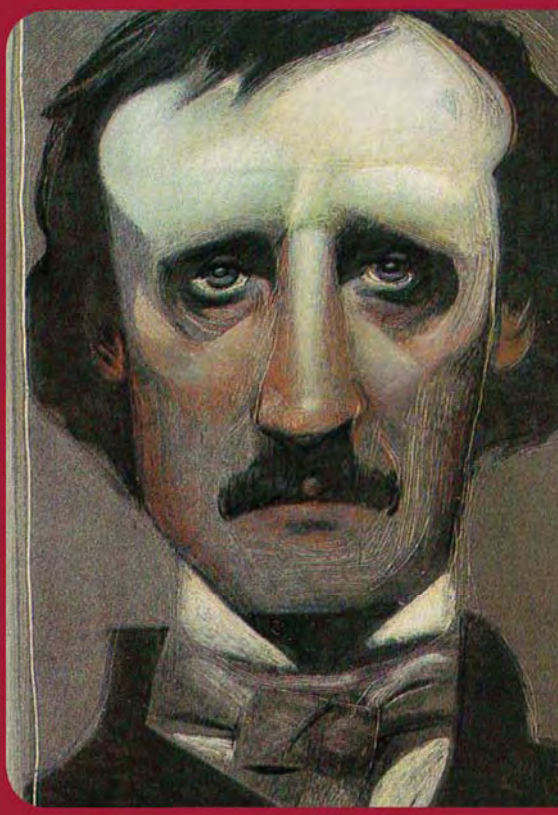
> *"Poe's achievement . . . was to give literary expression to the dread that haunted America's dream of success in the 19th century. If anything was possible in this land of wealth and change, then personal failure, even simple unhappiness, was obscene, a skeleton in the cellar of democracy."*

Writing to Analyze

Nathaniel Hawthorne is also a master of the gothic genre. Do you think Zweig's comments about Poe can apply to Hawthorne's work as well? Write a brief response, citing evidence from "The Minister's Black Veil" to support your opinion.

Consider

- characters' personal failings
- characters' unhappiness or fears
- the message you take away from the story



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Extension

SPEAKING & LISTENING

Although Poe and Hawthorne both wrote gothic literature, the nature of their work differs quite a bit. While Poe was the master of supernatural horror, Hawthorne focused on more everyday, realistic fears. With your classmates, **discuss** what frightens you more—the fantastic or the realistic?

Writing Workshop

Reflective Essay

In this unit, you have read Ralph Waldo Emerson's and Henry David Thoreau's reflections about life, based on their own experiences. Now you will reflect on and write about an experience that changed you significantly.

WRITER'S ROAD MAP

Reflective Essay

WRITING PROMPT 1

Writing from Your Life Write an essay in which you reflect on an experience that taught you an important lesson. Include details that help your reader understand the people and events you are writing about. Explain how the experience changed you.

Experiences to Consider

- a victory or a defeat in a competition
- an incident that strongly affected you, such as a "random act of kindness" or a conflict

WRITING PROMPT 2

Writing from Literature Choose a quotation from a literary work in this unit. Write a reflective essay that relates the quotation to an event in your life. Your essay should tell why the event matters to you and explain whether you agree or disagree with the author.

Quotations to Consider

- "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer." (*Walden*)
- "... though I might be aided and instructed by others, I must depend on myself as the only constant friend." (*Woman in the Nineteenth Century*)

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**



KEY TRAITS

1. IDEAS

- Focuses on a single, well-defined **experience**
- Maintains a **balance** between describing the experience and explaining personal beliefs or ideas

2. ORGANIZATION

- Intrigues the reader with a fresh, original **introduction**
- Has a clear **sequence**
- **Concludes** by summarizing the **significance** of the experience

3. VOICE

- Has an individual **style** that shows the writer's beliefs and personality
- Maintains a **tone** that is appropriate for the audience, purpose, and subject matter

4. WORD CHOICE

- **Re-creates** the experience for the reader by using elements such as figurative language, sensory details, or dialogue

5. SENTENCE FLUENCY

- Structures sentences using the **active voice**

6. CONVENTIONS

- Employs **correct grammar and usage**

Part 1: Analyze a Student Model

Online INTERACTIVE MODEL CLASSZONE.COM

Ashley Jackson
Carlisle High School

Learning to Trust Myself

What has eight legs and only one head? The answer is a group of four girls in middle school. At least that was true of the group I formed four years ago with my so-called friends Annie, Selina, and Madison. Although I didn't realize it at the time, I understand now that from the moment we banded together in seventh grade, it was a disaster in the making.

Looking back on that year, I see four girls who regarded being alone as a dreaded disease. We did everything together, including shopping, going to games and dances, and doing homework. Whenever one of us had to go somewhere or needed something, it meant that all of us did. "We're all in this together," we would say.

Unfortunately, our togetherness extended into some dark corners. One night, Annie stole money from her mother's wallet, and we all went to LaRusso's Pizza and spent it. When Madison lost her math book, we chatted with Jason Villalta while she swiped his book, and he ended up paying the fine for lost school property. We laughed about these events as if they were amusing or unimportant, but they bothered me. Still, we never visited the land of separate opinions. We were unanimous about our ideas, or we kept them to ourselves.

One night, Selina's mom dropped us off at Crosstown Mall. We spent most Friday nights there, and this one was no different until Annie smirked at Selina and said, "I dare you to steal a pair of sunglasses off that cart in front of Bath & Bubble!"

Selina laughed and said, "Why should I do that?"

Annie answered, "Well, when you bring the glasses back, then you get to dare someone else! We'll play a game and see who's chicken first."

Did Selina hesitate? When I reflect on that moment, I want to believe that she did. Nevertheless, she smiled and said, "No problem, Annie!" Then

KEY TRAITS IN ACTION

Surprising, unusual **introduction** helps to create a distinctive writing **style.**

The entire essay strikes a **balance** between retelling and reflecting. (The reflective parts of this paragraph are highlighted.)

Focuses on a single, well-defined **experience** (a conflict among friends) and relates it in the **active voice.**

Uses **dialogue** to **re-create** the experience.

the three of us stared dumbfounded as she shoplifted a pair of sunglasses. After showing them to us, she dropped them in the trash, clearly very pleased with herself, and then she pointed triumphantly to me.

"Ashley, you are next, girl!" she grinned. "How 'bout you get me one of those little pink bears off the Cuddle Teddy cart?"

"I don't think so," I said, as shy as a mouse trying to please a cat.

"Oh, but you *do* think so," Selina crooned. "I can just *tell* you think so. And, hey, we're all in this together," she added.

Quickly sizing up the cart, I noticed that the woman who ran it had only a limited view of all the goods she sold. With the throngs of kids and shoppers around, the woman wouldn't notice if I grabbed something small and inconsequential from the far edge. Almost as if I were hypnotized, I turned and started walking toward the cart.

When I got there, however, I just kept going. I didn't want a pink teddy bear, I didn't want to play this juvenile game, and, most of all, I didn't want to steal. Knowing that I was leaving my so-called friends forever, I took out my cell phone and asked my dad to take me home.

In school the next Monday, Selina, Annie, and Madison taunted me. For a few days, they hissed "Chicken!" and made little "bawk, bawk, bawk" sounds when they saw me, but soon they acted as if I didn't exist. It was a long time before I made new friends or felt a sense of belonging. Eventually, however, I began to feel proud of being independent. Over time, I met other people who weren't scared to be alone. I gradually realized that the friendships I formed with these people weren't mindless loyalty pacts; instead, they were built on mutual respect.

That day at the mall marked the beginning of my adult life. On that day, I had to make a decision that mattered, and I had to make it alone. I trusted myself then to distinguish between my values and those that others wanted to impose on me, and I stayed true to myself. I still trust myself to know the difference between right and wrong.

Presents a clear **sequence** of events.

Uses a serious **tone** that is appropriate to the topic.

Explores the **significance** of the experience in the **conclusion.**

Part 2: Apply the Writing Process

PREWRITING

What Should I Do?

1. Travel to your past to find a topic.
To go back in time, look through your old photographs, ticket stubs, Weblog entries, and souvenirs. Or use a chart like this one to trigger memories. Highlight the experience you want to write about.

TIP If you can't think of an event to write about, reread the bulleted lists under each prompt on page 474.

What Does It Look Like?

Types of Experiences	My Experiences
a victory or a defeat	won the camp diving contest
an incident that strongly affected me	volunteered at a soup kitchen
a conflict	realized I had to say no to my friends when they started shoplifting

2. Freewrite about the experience.
Your freewriting might include what you said, what others said, your feelings, and even the sounds, sights, and smells of the experience. To refresh your memory, consider interviewing a friend or family member who was present. See page ooo for interviewing tips.

TIP If your story is too personal to share with an audience, choose a different topic from the chart you created in step 1.

It was a Friday night . . . the mall was really crowded . . . lots of kids running around, crabby shoppers . . . I can still hear the stupid tinkly music they used to play there . . . Selina walked up to one of those carts and grabbed a pair of sunglasses. Nobody even saw her . . . except us!!
She looked so proud of herself.
Then she dumped the glasses in the trash and pointed to me.

3. Reflect on why the experience matters to you.
Put your topic to the test before you start drafting. Ask yourself:

- Will this event interest my audience?
- Was it truly meaningful in my life?
- What did I learn?
- How did I change?

Try using a chart like this one.

What Happened?	Why Does It Matter?
I hung out with three friends.	I stopped being myself; I was scared to be on my own.
My friends dared me to shoplift.	I had to decide which was more important: honesty or popularity.
I refused to steal.	I learned to be independent. I started to grow up.

DRAFTING

What Should I Do?

1. Outline your essay.
You have two important goals in this essay: to retell an experience and to explain what you learned from it. Creating an outline can help you meet both requirements. Here is one basic plan for a reflective essay:

- Introduce the issue, hinting at the lesson you learned.
- Retell the experience.
- Reflect on how you have changed.

Notice how the writer of this outline balanced reflection and retelling.

TIP **Make sure your outline includes a clear sequence of events. Your reader shouldn't have to ask what happened or when events took place.**

What Does It Look Like?

Intro:

1. *Get audience attention.*
2. *Reflect on what I understand now: that group was not good for me.*

Body:

1. *Describe who we were.*
2. *Reflect on what being together all the time meant, including doing sneaky things.*
3. *Describe the night at the mall.*
   - *A. Annie suggests an "I dare you" game.*
   - *B. Selina takes the dare, then dares me.*
   - *C. I walk away.*
4. *Describe and reflect on what happened after.*

Conclusion: Reflect on how the experience changed me.

2. Craft a stylish introduction.
Your introduction should grab your reader's attention and hint at your overall reflection about the experience. Consider including a surprising contrast, a memorable description, or a joke, a riddle, or some other bit of humor.

Contrast

Crosstown Mall is a brightly lit, busy place where dark deeds can occur.

Humor

What has eight legs and only one head? The answer is a group of four girls in middle school.

3. Include the thoughts and feelings you experienced at the time.
Avoid a bare-bones account: "First I did this, then I did that." Instead, describe what you thought and how you felt. Consider using **interior monologue**—presenting your thoughts as you might have said them to yourself.

Writer's thoughts and feelings

I noticed that the woman who ran the cart had only a limited view of what she sold. Almost as if I were hypnotized, I turned and started walking toward the cart.

Interior monologue

Could I really do this? I asked myself.

REVISING AND EDITING

What Should I Do?	What Does It Look Like?
1. Show, don't tell. • Reread your draft, looking for vivid descriptions. • If your writing seems boring, consider adding similes (comparisons that use *like* or *as*) or metaphors (comparisons that do not use *like* or *as*). **See page 111:** Literary Analysis: Figurative Language	**Tells:** "I don't think so," I said, scared. **Shows with a simile:** "I don't think so," I said, as shy as a mouse trying to please a cat. **Tells:** We never disagreed. **Shows with a metaphor:** We never visited the land of separate opinions.
2. Use the active voice. • Circle examples of the passive voice. • To make your essay livelier, use the active voice whenever possible. **TIP** **Passive voice is acceptable when the doer of the action is not important (The house *was built* in 1920) or when the doer is unknown (The money *was stolen* last night).**	They bothered me.<br~~I was bothered by them.~~ We kept our ideas to ourselves.<br~~Our ideas were kept to ourselves.~~
3. Keep a consistent tone. • Have a peer reader draw a box around passages that shift in tone. For example, parts of your essay may contain too much slang or jargon. • Decide whether your overall tone is appropriate to your topic. For example, if you are writing about a tragic event, your tone should be serious. **See page 480:** Ask a Peer Reader	When I got there, however, I just kept going.<br~~Then it totally hit me: no way was I gonna do this! I was SO out of there.~~ I didn't want . . . Quickly sizing up the cart,<br~~Hastily assessing the parameters of my hypothetical mission,~~ I noticed . . .
4. Make sure your conclusion specifies why the experience matters. • Avoid vague or overused statements such as "It's hard to grow up" or "Honesty is the best policy." • Make your conclusion forceful and specific.	That day at the mall marked the beginning of my adult life. On that day, I had to make a decision that mattered, and I had to make it alone. I trusted myself then to distinguish between my values and those that others wanted to impose on me, and I stayed true to myself. I still trust myself to know the difference between right and wrong.

Preparing to Publish

Reflective Essay

Apply the Rubric

A strong reflective essay . . .

- ☑ has a creative, attention-getting introduction
- ☑ retells a single experience and reflects on why it was important
- ☑ keeps a balance between retelling and reflecting
- ☑ makes people, places, and events vivid by using dialogue, figurative language, or sensory details
- ☑ presents a clear sequence
- ☑ has an appropriate tone
- ☑ has a fresh, individual style
- ☑ uses the active voice
- ☑ ends with a summary of the event's significance

Ask a Peer Reader

- In your own words, why was this experience significant to me?
- How would you describe my tone?
- Where could I use more or better dialogue, figurative language, or sensory details?



Check Your Grammar

- When you write dialogue, enclose each speaker's words in quotation marks. Each time the speaker changes, begin a new paragraph.

> "I don't think so," I said, as shy as a mouse trying to please a cat.
> "Oh, but you do think so," Selina crooned.

- End punctuation goes inside the quotation marks.

> "Why should I do that?"

See page R54: Quick Reference: Punctuation

- For events from the past, maintain the past tense. For present-day reflections, however, you may need to use the present tense.

> **Consistent Past:**
> I noticed that the woman who ran the cart had only a limited view of all the goods she sold. I saw the throngs of kids and shoppers.
> **Present:**
> I still trust myself to know the difference between right and wrong.

See pages R59–R60: Verb Tense

Writing Online

PUBLISHING OPTIONS
For publishing options, visit the **Writing Center** at **ClassZone.com.**

ASSESSMENT PREPARATION
For writing and grammar assessment practice, go to the **Assessment Center** at **ClassZone.com.**

SPEAKING AND LISTENING



Conducting an Interview

Conducting an interview can help you recall your own history. It can also allow you to discover another person's perspective of a past event.

Planning the Interview

1. **Choose someone to interview.** You might interview someone who experienced an important event with you or someone who lived through an exciting historical event or time.
2. **Seek permission.** Begin by explaining your purpose and the incident or topic you want to focus on. Then set up a time and place. You can interview someone by telephone, by e-mail, by fax, or in person. Choose a setting that has few distractions. If you want to make a video or audio recording of the interview, discuss that in advance with your interviewee.
3. **Plan ahead.** First, research or reflect on the topic so you know enough to ask interesting questions. Then write down some open-ended questions. Such questions cannot be answered with a simple yes or no. Instead, they ask why or say, "Tell me about when . . . ," and ideally they lead to full, rich answers.

Conducting the Interview

1. **Ask your planned questions, and follow up when necessary.** Ask about facts before asking about personal matters and opinions. Whenever you receive a particularly interesting answer, you can always add, "Could you tell me more about that?"
2. **Inquire about photographs and other items.** Ask if your interviewee has any photographs, newspaper clippings, awards, or other items related to the topic of your interview. These mementoes can improve your understanding of the topic and the person.



See pages R85–R86: Interviews

Assessment Practice

Reading Comprehension

ASSESS
The practice test items on the next few pages match skills listed on the Unit Goals page (page 292) and addressed throughout this unit. Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

REVIEW
After you take the practice test, your teacher can help you identify any skills you need to review.

- Stanza, Rhyme Scheme, and Meter
- Symbol
- Mood
- Sound Devices:
  - Internal Rhyme
  - Repetition
  - Alliteration
  - Onomatopoeia
- Paraphrase
- Participles and Participial Phrases
- Parallelism
- Adjective Clauses

ASSESSMENT ONLINE
For more assessment practice and test-taking tips, go to the **Assessment Center** at **ClassZone.com.**

DIRECTIONS *Read these poems and answer the questions that follow.*

A Dream Within a Dream

Edgar Allan Poe

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow—
You are not wrong, who deem
That my days have been a dream;
Yet if Hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less *gone?*
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand—
How few! yet how they creep
Through my fingers to the deep,
While I weep—while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is *all* that we see or seem
But a dream within a dream?

The Fire of Driftwood

Henry Wadsworth Longfellow

Devereux Farm near Marblehead

We sat within the farmhouse old,
Whose windows, looking o'er the bay,
Gave to the sea-breeze damp and cold,
An easy entrance, night and day.

Not far away we saw the port,
The strange, old-fashioned, silent town,
The lighthouse, the dismantled fort,
The wooden houses, quaint and brown.

We sat and talked until the night,
Descending, filled the little room;
Our faces faded from the sight,
Our voices only broke the gloom.

We spake of many a vanished scene,
Of what we once had thought and said,
Of what had been, and might have been,
And who was changed, and who was dead;

And all that fills the hearts of friends,
When first they feel, with secret pain,
Their lives thenceforth have separate ends,
And never can be one again;

The first slight swerving of the heart,
That words are powerless to express,
And leave it still unsaid in part,
Or say it in too great excess.

The very tones in which we spake
Had something strange, I could but mark;
The leaves of memory seemed to make
A mournful rustling in the dark.

Oft died the words upon our lips,
As suddenly, from out the fire
Built of the wreck of stranded ships,
The flames would leap and then expire.

And, as their splendor flashed and failed,
We thought of wrecks upon the main,
Of ships dismasted, that were hailed
And sent no answer back again.

The windows, rattling in their frames,
The ocean, roaring up the beach,
The gusty blast, the bickering flames,
All mingled vaguely in our speech;

GO ON

Until they made themselves a part
Of fancies floating through the brain,
The long-lost ventures of the heart,
That send no answers back again.

O flames that glowed! O hearts that yearned!
They were indeed too much akin,
The driftwood fire without that burned,
The thoughts that burned and glowed within.

Comprehension

DIRECTIONS *Answer these questions about "A Dream Within a Dream."*

1. Which statement is the best paraphrase of lines 6–9?

A There is no time left to hope for the future.

B Some people have hope, while others have none.

C If you are not careful, hope can disappear overnight.

D Once hope has disappeared, it doesn't matter how it was lost.

2. Which lines contain internal rhyme?

A lines 1–2

B lines 4–5

C lines 10–11

D lines 21–22

3. In lines 7–8, the repetition of the words "in a" calls attention to

A shifting moods

B contrasting images

C childlike expressions

D symbolic meanings

4. The "pitiless wave" in line 22 most likely symbolizes the

A passage of time

B changing shoreline

C force of a storm

D speaker's thoughts

5. Which line best expresses the melancholy mood of the poem?

A "Take this kiss upon the brow!" (line 1)

B "In a night, or in a day" (line 7)

C "Grains of the golden sand" (line 15)

D "While I weep—while I weep!" (line 18)

DIRECTIONS *Answer these questions about "The Fire of Driftwood."*

6. Longfellow's poem is written in tetrameter lines. Each line contains how many feet?

A two **C** four

B three **D** five

7. The first two stanzas establish the

A symbolism **C** main theme

B setting **D** speaker's identity

8. Which idea about friendship is expressed in lines 17–24?

A Friends communicate best by sitting together quietly.

B Grievances among friends are hard to resolve.

C It is sad to realize that friends have grown apart.

D People find comfort in talking with old friends.

9. Which line best conveys the melancholy mood of "The Fire of Driftwood"?

A "An easy entrance, night and day" (line 4)

B "The wooden houses, quaint and brown" (line 8)

C "The ocean, roaring up the beach" (line 38)

D "The long-lost ventures of the heart" (line 43)

10. Which statement most accurately paraphrases lines 27–28?

"The leaves of memory seemed to make
A mournful rustling in the dark."

A Dried leaves made a sad sound.

B Darkness brought on vivid memories.

C The best memories were from long ago.

D The friends were haunted by memories.

11. The "wreck of stranded ships" in line 31 most likely symbolizes

A losses in life **C** sinister forces

B wasted lives **D** desires for adventure

12. The alliteration of the phrase "fancies floating" in line 42 suggests the sound of a

A pounding wave **C** gentle breeze

B gathering storm **D** crackling fire

13. Which line contains an example of onomatopoeia?

A "Our faces faded from the sight" (line 11)

B "And who was changed, and who was dead" (line 16)

C "The windows, rattling in their frames" (line 37)

D "O flames that glowed! O hearts that yearned!" (line 45)

DIRECTIONS *Answer this question about both poems.*

14. Which setting do both poets use to create a mournful mood?

A farmhouse **C** campfire

B seashore **D** dream

Written Response

SHORT RESPONSE *Write three or four sentences to answer each question.*

15. Which of the two poems has a more varied rhyme scheme, stanza structure, and meter? Give an example of these devices from each poem to support your answer.

16. What effect does Poe achieve in "A Dream Within a Dream" by repeating the statement in lines 10–11 as a question at the end of the poem?

EXTENDED RESPONSE *Write two or three paragraphs to answer this question.*

17. What might the grains of sand and the driftwood symbolize in the two poems? Support your ideas with details from the poems.

GO ON

Writing & Grammar

DIRECTIONS *Read this passage and answer the questions that follow.*

(1) The honeybee is well known for its production of honey and beeswax. (2) But it is also esteemed for its exceptional memory and its language system, which is complex. (3) The honeybee has an excellent short-term memory. (4) It remembers where the best food sources are, knows when their quality is best, and they will seek out these sources. (5) The honeybee locates these food sources by remembering the color and scent of the flowers. (6) The honeybee forms a short-term memory of the flower's color. (7) It converts this initial memory to a long-term memory through a biological process. (8) Even after winter hibernation, these foragers go right to the flowers they visited the summer before. (9) One group of honeybees was even able to fly through a maze!

1. How might you add a participle to sentence 1?

A Change "The honeybee" to "The industrious honeybee."

B Change "is well known" to "is often known."

C Change "its production" to "its complicated production."

D Change "honey and beeswax" to "sweet honey and beeswax."

2. How might you best rewrite sentence 2 to make its elements parallel?

A But it is also renowned for its exceptional memory and complex language system.

B But it is also renowned for its exceptional memory; also, its language system is complex.

C But it is also renowned for its exceptional memory and has a language system that is complex.

D But it is also renowned for its memory, which is exceptional, and it has a complex language system.

3. How might you add details to sentence 3 by using an adjective clause?

A The small honeybee has an excellent short-term memory.

B The honeybee has an excellent short-term memory, which scientists have studied in great detail.

C To learn about the honeybee's short-term memory, scientists have studied it in great detail.

D Scientists have carefully studied the honeybee's excellent short-term memory.

4. How might you best rewrite sentence 4 to make its elements parallel?

A It remembers where the best food sources are and knows when their quality is best and will seek out these sources.

B It remembers where the best food sources are, knows when their quality is best, and seeks out these sources.

C It remembers the best food locations, knowing when their quality is best, seeking out these sources.

D Remembering the best food sources, they know when their quality is best, and they will seek out these sources.

5. How might you add details to sentence 5 by using an adjective clause?

A The honeybee dutifully locates these food sources by remembering the color and scent of the flowers.

B The honeybee locates these food sources by remembering the rich color and aromatic scent of the flowers.

C The honeybee locates these food sources by remembering the color and scent of the flowers that provide the best pollen and nectar.

D The honeybee locates these food sources by remembering the best pollen and nectar food sources and the color and scent of the flowers.

6. How might you change sentence 6 to include a participial phrase?

A In its approach to the flower, the honeybee forms a short-term memory of its color.

B As it approaches the flower, the honeybee forms a short-term memory of its color.

C The honeybee approaches the flower and forms a short-term memory of its color.

D Approaching the flower, the honeybee forms a short-term memory of its color.

7. How might you add details to sentence 7 by using an adjective clause?

A It converts this initial memory to a long-term memory by cleverly using a biological process.

B Like many mammals, it converts this initial memory to long-term memory through a biological process.

C It converts this initial memory to long-term memory through a biological process that is similar to memory formation in higher mammals.

D Through a biological process, it converts this initial memory to a long-term memory and uses it to navigate to various food sources.

8. How might you add a participle to sentence 8?

A Change "winter hibernation" to "a long, cold hibernation."

B Change "these foragers" to "these emerging foragers."

C Change "go right to the flowers" to "go directly to the flowers."

D Change "they visited the summer before" to "they remember from last summer."

9. How might you add a participial phrase to sentence 9?

A One group of honeybees even followed a trail of dots and was able to fly through a maze!

B Following a trail of dots, one group of honeybees was even able to fly through a maze!

C A trail of dots was used by one group of honeybees to learn how to fly through a maze!

D One large group of honeybees followed a trail of dots through a maze!



UNIT 2

Great Reads

Ideas for Independent Reading

Continue exploring the Questions of the Times with these additional works.

Is the price of progress ever TOO HIGH?

Rip Van Winkle and Other Stories

by Washington Irving

Behind the high jinks and folklore of the stories in this collection, there lurks a mingled sense of wonder and worry at the rapid changes taking place in America in the early 19th century. In the title tale, for example, Rip Van Winkle falls asleep in a British colony and wakes 20 years later in a new nation, his village's statue of King George replaced with one of George Washington. With insight and humor, Irving makes a profound social comment on the changes taking place in his time.

The Last of the Mohicans

by James Fenimore Cooper

The hero of this story, Natty Bumppo, lives on the borderline between two cultures—admired by both Indians and whites, but truly at home with neither. Here, Natty and his Indian friend Chingachgook escort two British maidens through hostile territory during the French and Indian War. Breathtaking chases and gun battles ensue. Yet through the course of the story a deeper theme emerges: that the United States, in its desire for wealth, may have forsaken the rewards of living in harmony with nature.

Is it patriotic to protest one's GOVERNMENT?

Uncle Tom's Cabin

by Harriet Beecher Stowe

Written toward the end of the romantic period, Stowe's novel changed history. Appalled by the institution of slavery, Stowe set out to make whites see slaves as human beings—mothers, fathers, children, *people* with hearts and souls like any other. Her work became immensely popular and did in fact influence opinions and garner support for the abolitionist movement. Indeed, the novel had so great an impact that it has often been cited as one of the causes of the Civil War.

The Night Thoreau Spent in Jail

by Jerome Lawrence and Robert E. Lee

Issues of moral and civic responsibility take center stage in this play dramatizing the risks Thoreau took to follow his conscience. As the curtain rises, Thoreau is behind bars—his punishment for committing an act of civil disobedience. When Ralph Waldo Emerson visits, Thoreau challenges him to defy a government that fosters injustice.

The Poetry of John Greenleaf Whittier: A Readers' Edition

by John Greenleaf Whittier

John Greenleaf Whittier was committed to using poetry to bring about social reform. This anthology includes several poems that explore the evils of slavery. One such poem, "Ichabod," savaged real-life senator Daniel Webster for his support of the Missouri Compromise and the Fugitive Slave Act.



Does everyone have a "DARK SIDE"?

The Fall of the House of Usher and Other Writings
by Edgar Allan Poe

Does everyone have a "dark side"? Over and over again, Poe answered that question with a resounding yes. In so doing, he helped establish the modes of horror and fantasy, which to this day dominate much of American culture. For an overview of the best of Poe's writing, this edition is the book to read. Murderous delusions, decadent appetites, and unspeakable cruelty pepper the stories and poems found here.

The House of the Seven Gables
by Nathaniel Hawthorne

This gothic romance tells of the Pyncheon family (owners of "the house of the seven gables"), whose ancestor Colonel Pyncheon has cursed them with his wicked deeds. In the book's preface, Hawthorne conveys its theme: "The wrong-doing of one generation lives into the successive ones, and . . . becomes a pure and uncontrollable mischief."

American Gothic Tales
edited by Joyce Carol Oates

Oates's anthology of haunting tales shows the far reaches of the gothic imagination in American literature. The collection includes short stories from over 40 of the best American horror writers of the past 200 years, ranging from Washington Irving to Stephen King.

Where do people look for TRUTH?

The Portable Thoreau
by Henry David Thoreau

An icon of individualism, Henry David Thoreau looked for the truth in two main places: nature and himself. Generations of readers have concluded not only that those are good places to search for the truth, but also that Thoreau—for all his peculiarities—did a fine job of finding it. This edition contains the full text of *Walden,* as well as poems, notebooks, journal entries, and essays such as "Civil Disobedience." These works allow readers to see past the confident sage of Walden to the prickly, affectionate, politically motivated man beneath.

The Essential Transcendentalists
edited by Richard G. Geldard

America's best transcendentalist thinkers and writers grappled with many questions of their day: What is woman's role in society? When and how should a person protest the government? How can we live ethical lives? Where can one find the truth? The works in this collection explore these and many other ideas as relevant today as they were nearly 200 years ago.



UNIT 3

Preview Unit Goals

LITERARY ANALYSIS

- Understand the historical and cultural contexts of romanticism and realism; understand realism as a literary movement
- Analyze tone
- Analyze and evaluate free verse
- Analyze elements of style, including tone, sentence structure, figurative language, and dialogue
- Analyze the styles of Whitman and Dickinson
- Analyze narrative elements, including conflict and characterization
- Analyze the relationship between audience and form and the ways in which form influences a message

READING

- Analyze primary sources
- Analyze author's purpose and beliefs; analyze structure of a work
- Take notes; synthesize information

WRITING AND GRAMMAR

- Make effective word choices; use vivid verbs
- Use language that conveys tone
- Write a biographical narrative

SPEAKING, LISTENING, AND VIEWING

- Compare and contrast print and film versions of a work
- Produce a video documentary

VOCABULARY

- Use knowledge of Latin roots to understand word meaning

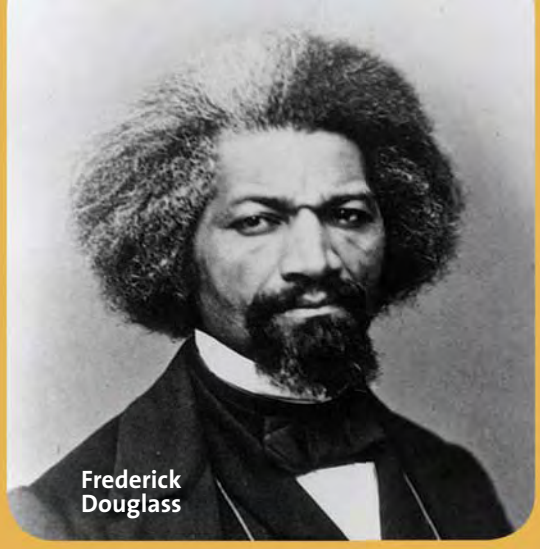
ACADEMIC VOCABULARY

- romanticism
- realism
- free verse
- style
- primary source

Online LITERATURE CLASSZONE.COM

Literature and Reading Center
Writing Center
Vocabulary Center

From Romanticism to Realism


Frederick Douglass



1855–1870

AN AGE OF TRANSITION

- Brilliant Mavericks: Whitman and Dickinson
- Literature of the Civil War

UNIT 3

Questions of the Times

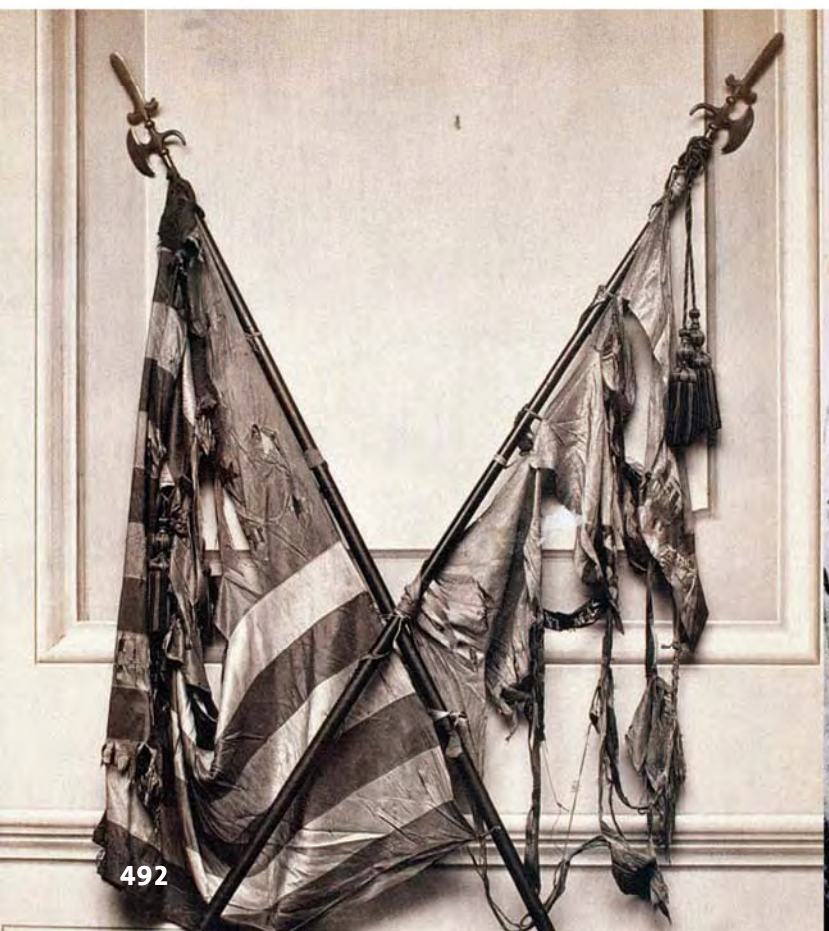
DISCUSS After reading these questions and talking about them with a partner, share your views with the class as a whole. Then read on to explore the ways in which writers of the Civil War era dealt with the same issues.

What DIVIDES *a nation?*

In the years leading up to the Civil War, the agrarian South, whose economy depended upon slave labor, and the industrialized North, which became increasingly opposed to slavery, began to see each other as enemies. Slavery was one of many issues that divided Americans of the day. What issues or beliefs typically cause conflict between citizens? What divides Americans today?

Is anything worth DYING FOR?

During the Civil War, boys and young men on both sides of the conflict marched off to war with visions of becoming heroes in the service of a great cause. Hundreds of thousands never returned home. Was their sacrifice worthwhile? Would you ever be willing to risk your life for a flag, a group, or an idea?





Why do people BREAK RULES?

Poets Walt Whitman and Emily Dickinson broke well-established rules about poetic form and content, and today they are celebrated for their ingenuity. Yet, during their lives few readers recognized their genius because their work was radically different from the popular poetry of the day. Why do you think people break the rules if they will not be rewarded for it? Do artists, especially, tend to break the rules?

Is it important to FACE REALITY?

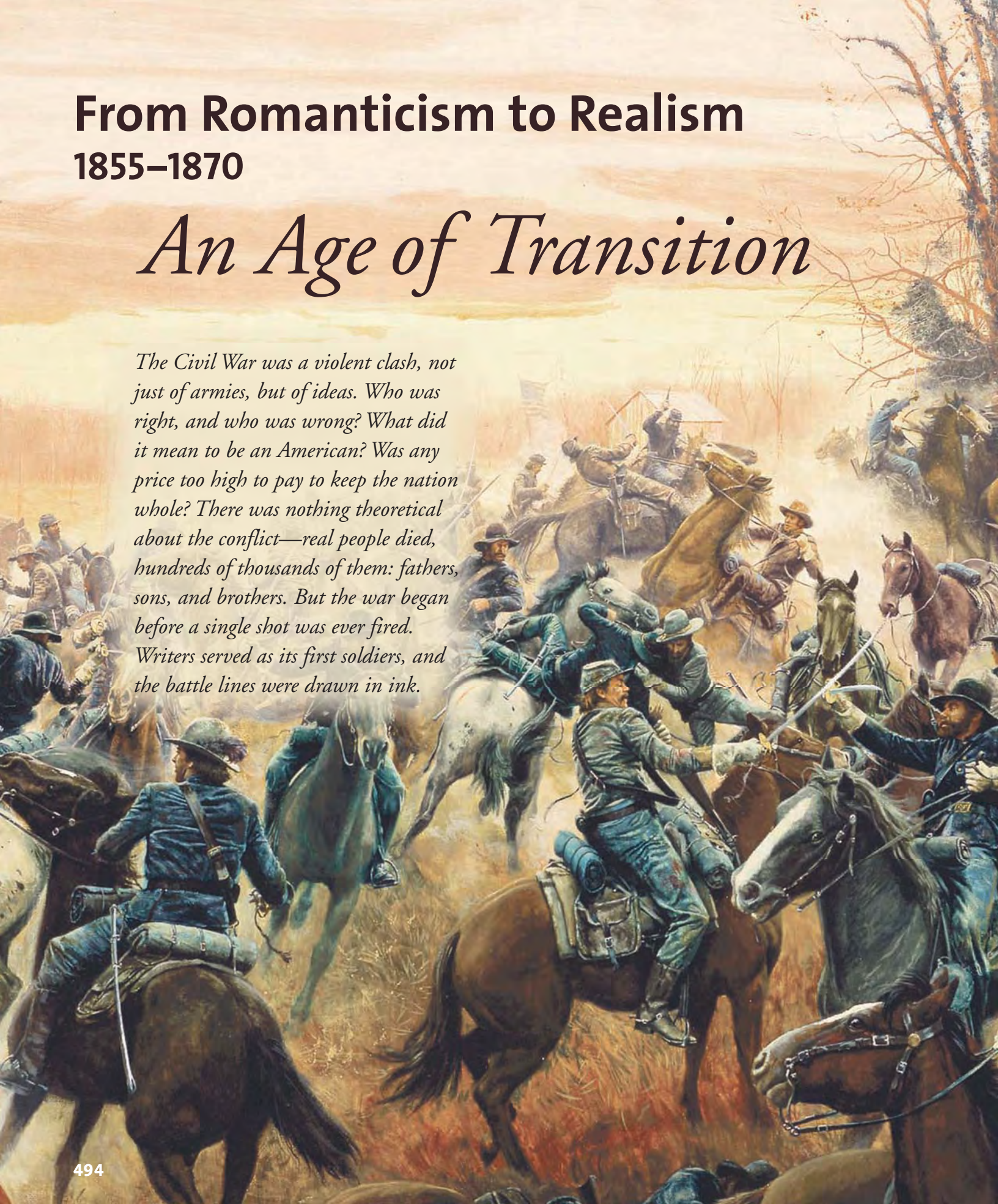
After the horrors of the Civil War, romantic attitudes no longer captured the spirit of America. Instead, artists and writers turned to a new movement known as realism, which reflected a different view of life—unsentimental, honest, and often harsh or even ugly. Do you think writers and artists should deal with life's realities or take us away from them?





From Romanticism to Realism
1855–1870

An Age of Transition



The Civil War was a violent clash, not just of armies, but of ideas. Who was right, and who was wrong? What did it mean to be an American? Was any price too high to pay to keep the nation whole? There was nothing theoretical about the conflict—real people died, hundreds of thousands of them: fathers, sons, and brothers. But the war began before a single shot was ever fired. Writers served as its first soldiers, and the battle lines were drawn in ink.

Emerging Realism: Historical Context

KEY IDEAS **The central influence on literature of this period was the conflict between North and South that ended in the Civil War. Although romantic attitudes helped push the nation into war, four years of bitter fighting led to a new realism.**

A Cultural Divide

"A house divided against itself cannot stand," wrote **Abraham Lincoln** in 1858, referring to the bitterly divided United States. Since colonial times, the South and the North had shown strong regional differences. Most of the manufacturing and financial services of the nation were located in the North, whose economy was based primarily on trade and industry. In contrast, the South had developed an agricultural way of life—growing cotton, tobacco, and sugar cane for export to the North and Europe—that relied on the labor of nearly four million slaves. Most Southerners opposed any interference with slavery by the federal government because of the region's economic dependence on it, the widespread fear of slave unrest, and the belief that states should control their own affairs.

SLAVERY DIVIDES THE NATION Although national political leaders tried to sidestep the slavery issue, growing Northern opposition to slavery and its expansion into the West made confrontation inevitable. In the 1850s, several events moved the country to its breaking point. In Kansas, the vote over whether to join the Union as a free state or a slave state turned deadly when gun-toting mobs swarmed over the border from Missouri to cast illegal ballots in favor of slavery. Continuing violence between proslavery and antislavery settlers led people to begin calling the territory **Bleeding Kansas.** Abolitionist **John Brown** played a role in Bleeding Kansas in 1856, killing five proslavery men as revenge for the sacking of the antislavery town of Lawrence. Three years later, Brown again shocked the nation when he led a bloody raid on the federal arsenal at Harpers Ferry, hoping to spark a slave uprising. Writer **Henry David Thoreau** called Brown "an angel of light"; but fellow writer **Nathaniel Hawthorne** retorted, "No man was ever more justly hanged."

CONFLICT REACHES THE GOVERNMENT Even the floor of the U.S. Senate became a battleground. In 1856, Massachusetts senator Charles Sumner gave an impassioned speech against slavery, berating his colleagues for two days for their support of slavery. A few days later, Carolina congressman Preston S. Brooks retaliated by attacking Sumner with his cane, beating the Massachusetts senator unconscious. When writer **William Cullen Bryant** heard about the caning, he was outraged. "Has it come to this," he asked in the *New York Evening Post,* "that we must speak with bated breath in the presence of our Southern masters? . . . Are we, too, slaves, slaves for life, a

TAKING NOTES

Outlining As you read this introduction, use an outline to record main ideas about the historical characteristics and literature of this period. You can use headings, boldfaced terms, and the information in boxes like this one as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

I. Historical Context
A. Cultural Divide
1. Northern economy based on trade and industry; Southern based on agriculture and slavery
2. slavery's expansion west provoked confrontation

ADDITIONAL BACKGROUND
For more on the Civil War era, visit **The Literature Center** at **ClassZone.com.**

Battle for the Shenandoah © Mort Künstler, Inc.

target for their brutal blows, when we do not comport ourselves to please them?" Meanwhile, newspapers across the South applauded the attack, describing abolitionists as unruly dogs to be collared and disciplined. Such angry name-calling and accusations reflected—and added to—the growing sense on both sides that Northerners and Southerners were no longer simply Americans from different regions, but foreigners and enemies.



An 1856 cartoon of Congressman Preston S. Brooks attacking Senator Charles Sumner on the Senate floor.

In 1857, the Supreme Court entered the fray by hearing the case of **Dred Scott,** a slave whose owner had taken him to spend several years in a free state. Scott argued that living in a free state made him free; the Supreme Court ruled against him. Worse, it went on to say that even free blacks "had no rights which a white man was bound to respect." The *Dred Scott* decision sent shock waves through the already divided nation. Northerners were outraged and alarmed. Was the South's "peculiar institution" of slavery to become the law of the whole land?

The Civil War

Ironically, none of these acts led to the final break. Instead, the lawful election in 1860 of a politically moderate U.S. president, Abraham Lincoln ignited war. Enraged at Lincoln's pledge to stop the western spread of slavery, the Southern states seceded to form the **Confederate States of America.**

For a generation that had grown up on the literary ideal of the brave, dashing **Romantic hero,** the booming of Confederate cannons firing on Fort Sumter in the spring of 1861 was a call to glory. Boys and young men rushed off to join the Union or Confederate army. Southerners boasted that a single one of them could lick ten Yankees; Northerners were sure that "Johnny Reb" would turn and run at the first shot. For many, the biggest fear was that the war would end too soon and they would miss their chance to become heroes.

The mood was nearly festive on the sunny July day when fresh Union forces marched south into Virginia to confront the rebels at Bull Run. Soldiers wandered from their lines to pick blackberries and drink cool water from the creek, and the cream of Washington society drove down in carriages with bottles of champagne and picnic baskets to enjoy the spectacle.

REALITY STRIKES By late afternoon, thousands of dead and wounded soldiers lay near the banks of Bull Run. On the losing side, panic-stricken Union soldiers stumbled away from the battlefield, their feet tangling in shawls and parasols that had been dropped by terrified civilians as they fled. The party was over.

A Voice from the Times

Future years will never know the seething hell and the black infernal background of countless minor scenes and interiors, (not the official surface courteousness of the Generals, not the few great battles) . . . the real war will never get in the books.

—Walt Whitman

The blood-soaked **Battle of Bull Run** gave everyone (especially the losing Union side) a taste of the reality of war, but it was only the beginning. Four long years of fighting followed. Names of battle sites became synonymous with death: Shiloh, Antietam, Fredericksburg, Gettysburg, Vicksburg. When the war ended at last, in April 1865, with **General Robert E. Lee's** surrender to **General Ulysses S. Grant** at Appomattox Courthouse, approximately 618,000 men had died—nearly as many as have died in all other wars that the United States has ever fought. Much of the South lay in ruins, scarred by gutted plantation houses, burned bridges, and uprooted railroad lines.

Ideas of the Age

KEY IDEAS **Americans in the postwar period embraced notions of freedom and unity. At the same time, they lost their taste for romanticism, having been confronted with the harsh realities of war.**

Freedom and Unity

The United States was changed by the Civil War. It had suffered bitterly and was now a wiser, more somber nation. Yet the ideals of America's founders had survived the devastation of war. For the first time, the Declaration of Independence's notions of equality and liberty for all were brought closer to fruition. Slavery was dead—outlawed by Lincoln's bold **Emancipation Proclamation** and the **Thirteenth Amendment** to the Constitution. "We shout for joy that we live to record this righteous decree," said **Frederick Douglass.** "Free Forever!"

The Civil War had divided the country; its end brought the country back together. This time the country was united in a new way. Before the war, people were used to saying "The United States *are* . . . ," with the emphasis on the individual states more than on the united interests of all. After the war, people began saying "The United States *is* . . . ." A group of independent states had become one nation, indivisible, with the goal of liberty for all.

The Civil War changed not only American society but its literary culture as well. In the years following the war, American readers and writers found they had lost their taste for romanticism. Many had witnessed war's grim nature firsthand, and it shaped their view of life. Gallant heroism and adventure no longer suited America's tastes; nor did meditations on the beauty of nature or the worth of the individual. Writing became more honest, unsentimental, and ironic. A new style, **realism,** would predominate in the years to come.

A Voice from the Times

[W]e here highly resolve that these dead shall not have fought in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

—Abraham Lincoln



Abraham Lincoln Reading the Emancipation Proclamation Before His Cabinet Members, undated color illustration after painting by Francis Bicknell Carpenter. © Bettmann/Corbis.

Literature of the Times

KEY IDEAS **The Civil War was a transitional period for writers of the day. Groundbreaking poets, former slaves, famous public figures and everyday people all contributed their ideas as the country and its literature moved from romanticism to realism.**

Brilliant Mavericks: Whitman and Dickinson

In 1842, when the conflicts leading to the Civil War were just beginning to brew and the romantic movement was going strong, writer **Ralph Waldo Emerson** issued a challenge to America. The nation needed a poet worthy of itself—a truly fresh voice with limitless passion and originality. "I look in vain," lamented Emerson, "for the poet whom I describe. We do not with sufficient plainness, or sufficient profoundness, address ourselves to life. . . ." In the coming decades, two poets would answer Emerson's bold call: **Walt Whitman** and **Emily Dickinson.**

Outwardly, Whitman and Dickinson had little in common. Whitman, big, bearded, and outspoken, was always in the thick of things and wrote many poems about current issues and events, from the sad plight of the slave to the shocking assassination of President Lincoln. Dickinson, on the other hand, was shy and reclusive, living her whole life in her native New England, and finding inspiration for her poetry in her own thoughts.

RULE-BREAKERS The two, however, were not entirely unalike. Both felt hemmed in by conventional ideas of how poems ought to look and what poems ought to say. Both wrote poetry so radical in form and content that it took many years for readers to appreciate it. (In Dickinson's case, appreciation didn't come until after her death.) Together, they broke poetry wide open, creating the most remarkable work of the Civil War era.

In 1855, Whitman published at his own expense a book of poetry called *Leaves of Grass.* The book was small, but it contained a huge ambition. Whitman saw America as a great poem, the greatest in the world, and his job was to capture it on paper. A sprawling, rowdy, vigorous young nation, he believed, could not be squeezed into traditional poetic forms. Instead, he wrote in **free verse,** unconfined by formal patterns of rhyme and meter. His lines were loose and rambling, his language colorful and vigorous, and he refused to limit himself to "poetic" subjects. If it was a part of American life, it was his to write about, even if it was a topic others might consider common or vulgar.

Emily Dickinson also found traditional poetic forms inadequate. Yet, where Whitman's poems were expansive, hers were terse and compressed—a few brief lines packed with complex, original images. Her subject matter was intensely personal, and her themes



For Your Outline

BRILLIANT MAVERICKS

- Whitman and Dickinson answered Emerson's call for a national poet.
- Whitman was gregarious and outspoken; Dickinson, shy and reclusive.
- Both broke conventional rules of poetry.
- Whitman used free verse to write about everything American.
- Dickinson used compressed lines and complex imagery to explore personal themes.
- Both poets can be seen as transitional.



© Tom Gauld/Heart USA Inc.

ANALYZE VISUALS

This cartoon is one artist's representation of Emily Dickinson's reclusive nature. What other personality traits does the artist suggest about Dickinson in these panels?

were the great themes of life: love, death, immortality, and nature. Although she wrote nearly 1,800 poems, only a handful appeared in print during her lifetime. In fact, she was virtually unknown in her time, living a reclusive life that belied the intense creative fervor of her inner world.

Neither Dickinson nor Whitman can be easily categorized. Although Whitman can be considered a romantic poet because of his emphasis on individualism, emotion, and nature, his exploration of topics others found vulgar was certainly not romantic. Dickinson, too, could be aggressively unromantic, with her images of ordinary household items and her abrupt, unemotional tone. Perhaps both poets can be seen as transitional, moving with Americans of the day from romanticism to realism.

Literature of the Civil War

Of all human actions, none speaks so dramatically nor so violently as war. Of all wars, civil war by its very nature divides a nation's voice into factions. Among the diverse literary voices heard during the Civil War, some of the most powerful were African American.

Often at the urging of abolitionists, former slaves who escaped to the North published **slave narratives** detailing their experiences. These tales of suffering were immensely important to the cause of antislavery. Not simply autobiography, they were testimony, giving lie to Southern claims that slaves were happy and well-treated, that slavery was a "positive good" for both master and slave, and that people of African descent were inferior to whites. More than that, the narratives made readers *care* by showing that slaves were real human beings who suffered and wept and longed for freedom.

For Your Outline

LITERATURE OF THE CIVIL WAR

- Slave narratives revealed the true nature of slavery and made readers care.
- Diaries and letters gave personal responses to historical events.
- Public documents influenced a large audience.
- Later fiction moved toward realism.



Fugitive slaves flee a Southern plantation at night in an attempt to reach the North.

Personal experience was central to the literature of the time, because everyday life now had great historical significance. Writers—male and female, white and black, from the highest-ranking general down to the common foot soldier—shared "their" Civil War in **diaries** and **letters**.

Voices from the Times

Many times I sat down in the mud determined to go no further, and willing to die to end my misery. But soon a friend would pass and urge me to make another effort, and I would stagger a mile further.

—Union soldier Elisha Rhodes

I daily part with my raiment for food. We find no one who will exchange eatables for Confederate money. So we are devouring our clothes.

—Southern diarist Mary Chesnut

While these writers addressed their words to friends and family (or even to themselves), others, such as President **Abraham Lincoln,** wrote for a larger audience. Still, Lincoln underestimated the reach of his words. "The world will little note, nor long remember, what we say here," he proclaimed in his **Gettysburg Address,** which in fact proved to be one of the most enduring works of the Civil War era.

Lincoln's speech, with its inspiring message and elevated language, represents the highest ideals of the period. The fiction created after the war by realistic writers such as **Ambrose Bierce** and **Stephen Crane,** however, shows the period in a harsher light. Their stories focus on the human tragedy of a war that destroyed hundreds of thousands of American lives, even as it freed many more.

In the years to come, **realism** would grow and refine itself to include the work of writers countrywide, from the frozen arctic north of Jack London to the plains of Willa Cather's frontier. It would develop to include the work of naturalist writers who viewed human beings as passive victims of their environment. Brought on by the brutalities of the Civil War, realism would become the form that to some extent still dominates American literature today.

THE ARTISTS' GALLERY



Prisoners from the Front (1866), Winslow Homer. Oil on canvas, 24″ × 38″. The Metropolitan Museum of Art, Gift of Mrs. Frank B. Porter, 1922 (22.207). Photo © 1995 The Metropolitan Museum of Art, New York.

Winslow Homer

Known for his bold technique and unsentimental style, **Winslow Homer** was one of the most admired artists of the 19th century. He first rose to acclaim during the Civil War.

Behind Union Lines When war broke out, *Harper's Weekly* sent Homer south, to draw illustrations for the magazine. The young artist camped out with the Union army and shared the soldiers' hardships, from meager rations to the deadly threat of typhoid fever.

Homer rarely drew a battle scene, spurning the romantic elements of high drama and heroism. Instead, he recorded the reality of everyday life in camp—the boredom and sadness of men far from home. In 1863, a critic praised him as "the first of our artists who has endeavored to tell us any truth about the war."

Civil War Masterpiece At first glance, the painting shown here might seem like nothing special, just soldiers standing in an empty field. Yet *Prisoners from the Front,* painted just after the war ended, won acclaim as the most powerful painting of the war. Why?

For Americans, this work had a deep symbolic meaning. In the soldiers, Homer conveys two opposing worldviews: the romantic, long-haired Southern officer confronts his Northern counterpart, who eyes him coolly. Behind them, the devastated landscape of the South tells the story of how the Civil War ends.

Connecting Literature, History, and Culture

As you read this timeline and answer the questions on the next page, think about the ways in which American literature was influenced by—and itself influenced—national and world events.

AMERICAN LITERARY MILESTONES

1855

1855 Frederick Douglass's autobiographical slave narrative, *My Bondage and My Freedom,* is published; Walt Whitman publishes the first edition of *Leaves of Grass* at his own expense.

1857 The *Atlantic Monthly,* a journal of literature and opinion, is founded. Over the years, Emerson, Longfellow, and other writers and editors will contribute to the magazine.

1859

1859 Henry David Thoreau writes "A Plea for Captain John Brown," in which he refers to the condemned abolitionist as "an angel of light."

1861 The first autobiography by a formerly enslaved woman, Harriet Jacobs's *Incidents in the Life of a Slave Girl,* is published.

1862 Emily Dickinson writes 366 poems within the year.



HISTORICAL CONTEXT

1855

1856 Preston S. Brooks beats Massachusetts senator Charles Sumner with a cane on the floor of the Senate in retaliation for Sumner's antislavery speech.

1857 Supreme Court's *Dred Scott* decision declares that slaves and former slaves are not U.S. citizens and thus not entitled to basic rights.



1859

1859 Abolitionist John Brown is hanged for treason after leading a raid on the federal arsenal at Harpers Ferry.

1860 Abraham Lincoln is elected president; in response, South Carolina secedes from the Union, followed eventually by ten other Southern states.

1861 Confederate guns fire on Fort Sumter, launching the Civil War.



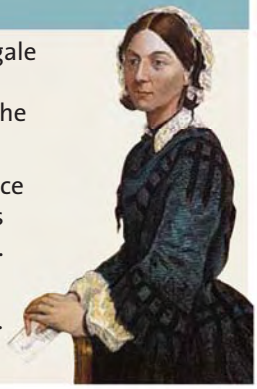
WORLD CULTURE AND EVENTS

1855

1855 British nurse Florence Nightingale introduces hygienic standards into military hospitals during the Crimean War.

1856 Two states of Australia introduce the voting procedure known as the Australian, or secret, ballot.

1857 Indians rebel against British occupation of the subcontinent.



1859

1859 British naturalist Charles Darwin publishes *Origin of Species,* giving his theory of evolution.

1861 Czar Alexander II of Russia frees serfs; in England, Charles Dickens publishes *Great Expectations.*

1862 French physicist Jean Foucault calculates the speed of light; Victor Hugo publishes *Les Misérables.*

MAKING CONNECTIONS

- What examples do you see of American writers being influenced by political events?
- What evidence shows that the nation was sharply divided before the Civil War?
- How did African Americans contribute to the literary culture of America during this period?
- What important scientific theories and discoveries arose during this period?

1863

1863 Abraham Lincoln delivers Gettysburg Address.

1864 The *New Orleans Tribune,* one of the first daily newspapers produced by African Americans, begins publication.

1865 Walt Whitman pens his classic ode to Abraham Lincoln, "When Lilacs Last in the Dooryard Bloom'd."



1863

1863 Lincoln signs Emancipation Proclamation; the 54th Massachusetts Volunteer Infantry, one of the first African-American regiments, is founded.

1864 Union general William Tecumseh Sherman marches from Atlanta to the Atlantic Ocean.

1865 Civil War ends; Lincoln is assassinated; 13th Amendment abolishes slavery.



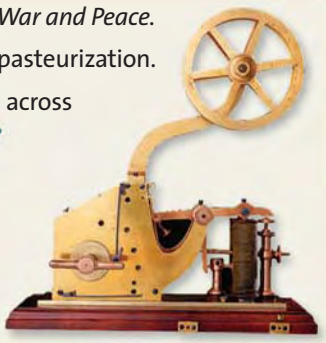
1863

1863 Leo Tolstoy publishes *War and Peace.*

1864 Louis Pasteur invents pasteurization.

1865 Telegraph cable is laid across the Atlantic Ocean.

1866 Fyodor Dostoyevsky publishes *Crime and Punishment*.



1867

1867 Mark Twain publishes *The Celebrated Jumping Frog of Calaveras County, and Other Sketches.*

1868 Part 1 of *Little Women,* Louisa May Alcott's classic novel about four sisters, is published.

1870 Bret Harte publishes story collection *The Luck of Roaring Camp and Other Sketches.*



1867

1867 United States buys Alaska from Russia.

1868 Congress passes 14th Amendment, prohibiting discrimination against African Americans.

1869 The hammering of a golden spike at Promontory Point, Utah, marks completion of the transcontinental railroad.



1870 The first African-American senator, Hiram R. Revels, takes his seat.

1867

1868 Remains of Cro-Magnon man discovered in Europe; Meiji era in Japan begins period of modernization.

1869 Suez Canal is completed in Egypt.

1870 After a troubled reign, Queen Isabella II of Spain abdicates throne in favor of her son, Alfonso XII.

UNIT 3

The Legacy of the Era

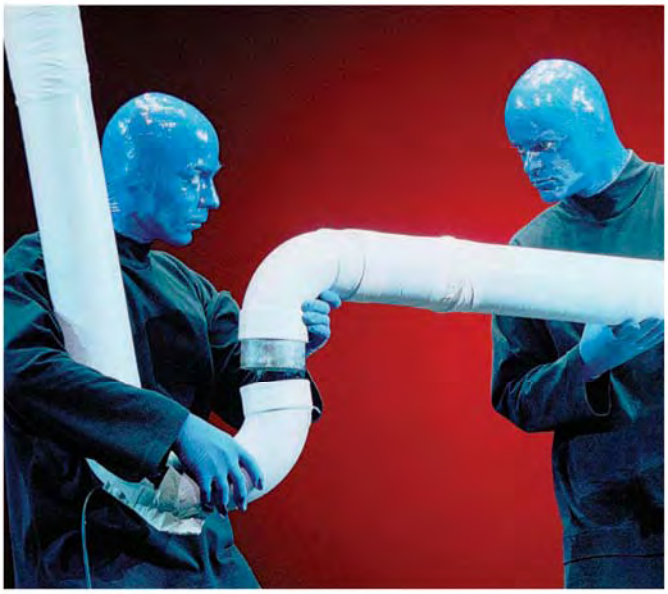
War Stories

Before the Civil War, most American writers depicted war romantically, focusing on the glory of a battle, the justness of a cause, or the heroism of a leader. Later, writers such as Stephen Crane began to depict war in all its grim reality, uncovering the daily discomforts of military life, the horrors of the battlefield, and the lasting and unexpected consequences of war. Americans today are still drawn to war stories of all kinds.

DISCUSS As a class, discuss which elements in current war stories (novels, movies, TV shows, news reports) are realistic and which are romantic in nature. Give specific examples.



Steven Spielberg's 1998 movie *Saving Private Ryan* was noted for its realistic portrayal of battle.



Artistic Innovators

Who are the blue men in this picture, and what do they have to do with Walt Whitman and Emily Dickinson? The Blue Man Group is just one example of many current artistic innovators who can tip their hats to the mavericks of an earlier era: Whitman and Dickinson. Since Whitman and Dickinson's bold experiments with poetic form and content in the 19th century, writers, musicians, and artists have increasingly pushed the limits of what is considered art, broadening Americans' tastes and imaginations in the process.

QUICKWRITE With your classmates, list as many artistic innovators as you can think of from the Civil War period to today. What do they have in common? What value do they bring to our society?

African-American Influence

One lasting legacy of the Civil War period has been the rise of African Americans to leadership positions and levels of prominence. Beginning with abolitionists such as Sojourner Truth and Frederick Douglass, African Americans have made their way into all spheres of American public life, from politics, education, and the sciences to the arts and entertainment.

CREATE With a partner, create a poster highlighting the achievements of three African American leaders today. Include photographs of three leaders who are working in different fields, and list their accomplishments along with quotations by or about each person.



From top, Scientist George Washington Carver, activist Rosa Parks, Senator Barack Obama, writer Maya Angelou, activist Martin Luther King Jr., media mogul Oprah Winfrey

Literary Analysis Workshop

Form and Content in Poetry

Do you think everything has already been said? Throughout American history, poets have prided themselves on finding new ways to say things, as well as inventing new poetic forms in which to say them.

Form and Function

All works of art have **form,** a particular organization of parts that makes a whole. In poetry, form is referred to as **poetic structure:** the way words are arranged in lines, lines are arranged in stanzas, and units of sound are organized to achieve rhythm and rhyme. In general, poetic forms fall into two categories, traditional and organic. Poems in **traditional form** follow certain fixed rules. For example, they can have a limited number of lines, a specified meter and rhyme scheme, and a definite structure. Such poems are also called **fixed form** poems and include the **sonnet,** the **ballad,** the **epic,** the **elegy,** the **ode,** the **villanelle,** and **blank verse.** Often, poets choose a form that fits the subject matter. For example, a sonnet was originally intended only for the subject of love. The great English poets, such as William Shakespeare and John Milton, used traditional poetic forms, as did many early American poets.



Engraving of Walt Whitman by Max Beerbohm, 1904

The **organic form** of poetry, also known as **irregular form,** developed in the early 19th century. The English romantic poets wanted more flexible verse forms to fit the new content of their poetry. Unlike traditional forms, which provide an ideal pattern for poems to follow, organic form takes its shape and pattern from the content of the poem itself. That is, the form of a poem "grows" naturally out of what the poem says. A poem in organic form may have meter and rhyme, but the poet may vary the rhythm and rhyme scheme in irregular and unexpected ways. In searching for ways to find new expression, several American poets, such as Walt Whitman and Emily Dickinson, began experimenting with organic form.

Poetic Form in Action

One way to understand the difference between traditional and organic forms is to compare the poetry of Henry Wadsworth Longfellow and Emily Dickinson. Longfellow was somewhat conventional in most of his poems, using a predictable alternating rhyme scheme and punctuation. The excerpted lines shown here from Longfellow's "Psalm of Life" have a regular meter (even the dash in the second line counts as an unstressed syllable).

Tell me not, in mournful numbers, *a*

Life is but an empty dream!— *b*

For the soul is dead that slumbers, *a*

And things are not what they seem. *b*

—Henry Wadsworth Longfellow, "A Psalm of Life"

Now look at the first stanza of a poem by Dickinson. She also used meter and rhyme, but she added rhythmical variations, which characterize it as organic. The first line has four accents plus an unaccented dash, while the next three lines each has three accented syllables and is an **enjambed,** or **run-on,** line—a line that ends without a grammatical or normal speech pause.

My life closed twice before its close— *a*

It yet remains to see *b*

If Immortality unveil *c*

A third event to me *b*

—Emily Dickinson, "My life closed twice before its close"

Free verse is an organic form that lacks regular meter and rhyme. Although free verse still has rhythm and may include an occasional rhyme within a line, it does not follow any strict rules. Like all forms of poetry, however, it may include a variety of sound devices, such as repetition and alliteration, to achieve a musical quality.

The great master of free verse in American poetry was Walt Whitman. At a time when American poetry followed traditional forms, Whitman went his own way and created a form that grew purely out of the ideas expressed. In this passage from "I Hear America Singing," notice the language and sound devices that create a poetic effect in sentences that are almost like those in prose.

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,

—Walt Whitman, "I Hear America Singing"

Close Read

Note that the metrical pattern of this passage is **trochaic tetrameter** (four stressed syllables in a line, with each accent followed by an unstressed syllable). Study the pattern of rhythm in the first two lines, and then sound out and note the stressed and unstressed syllables in lines 3 and 4.

Close Read

Notice the difference in rhythm between line 1 and lines 2–4. What effect does this shift have on the way the poem sounds? How might the change in rhythm emphasize the writer's meaning?

Close Read

Examine and compare the three examples on this page. How do they vary in content?

Selected Poetry

by Walt Whitman

NOTABLE QUOTE

"The United States themselves are essentially the greatest poem."

FYI

Did you know that Walt Whitman . . .

- dropped out of school at age 11?
- sent a copy of *Leaves of Grass* to poet John Greenleaf Whittier, who threw it into the fire?
- had Thomas Edison record him reading one of his poems?

AuthorOnline

For more on Walt Whitman, visit the **Literature Center** at **ClassZone.com.**



Walt Whitman

1819–1892

When Walt Whitman's book of poems *Leaves of Grass* first appeared, many people were shocked by its controversial content and revolutionary form. Of the 800 copies printed, most were eventually thrown away. However, a few readers recognized the poet's genius. In a letter to Whitman, Ralph Waldo Emerson called *Leaves of Grass* "the most extraordinary piece of wit and wisdom that America has yet contributed."

The Making of a Poet Nothing Whitman wrote before *Leaves of Grass* contained any hint of what was to come. He burst onto the literary scene full-bodied and brash, like one of his poems.

His early years offered little in the way of preparation. Born in 1819, Whitman grew up in rural Long Island and crowded Brooklyn. He held a series of jobs including office boy, typesetter, printer, newspaper editor, school teacher, carpenter, and journalist.

In the 1840s, Whitman published a number of poems and short stories—and even a fairly successful novel—but these were conventional efforts.

Apparently, however, Whitman was just waiting for the proper inspiration. Upon reading Emerson, he realized that he could celebrate all aspects of nature and humanity by using spiritual language. "I was simmering, simmering, simmering," he once declared. "Emerson brought me to a boil."

An American Bard In the early 1850s, Whitman quit his job as a journalist and worked on *Leaves of Grass.* Declaring a kind of literary Independence Day, he printed his 12-poem book on July 4, 1855, at his own expense; he even set some of the type himself. Throughout his lifetime, Whitman would continue to rewrite, revise, and expand *Leaves of Grass.* The ninth and final edition, published in 1892, contained nearly 400 poems.

Unfettered by traditional poetic conventions and grammatical structures, Whitman captured the vitality, optimism, and voice of his native land. He celebrated all aspects of American life—the unique and the commonplace, the beautiful and the ugly.

Whitman once claimed that "the proof of a poet is that his country absorbs him as affectionately as he has absorbed it." By that measure and any other, Whitman is one of the most successful poets in history. Today *Leaves of Grass* is widely regarded as the most influential book of poetry in American literature.

POETIC FORM: FREE VERSE

Walt Whitman is the great master of free verse in American poetry. **Free verse** is poetry that does not contain regular patterns of rhyme and meter. The lines in free verse often flow more naturally than do rhymed, metrical lines and so sound more like everyday speech. Note, however, that Whitman does use the following poetic devices to create rhythm:

- **cataloging:** frequent lists of people, things, and attributes

  The shoemaker singing as he sits on his bench, the hatter singing as he stands

- **repetition:** repeated words or phrases at the beginning of two or more lines

  Beat! beat! drums!—blow! bugles! blow!

- **parallelism:** related ideas phrased in similar ways

  Born here of parents born here from parents the same, and their parents the same

As you read the poems, notice how Whitman uses these devices to achieve rhythm, musical effects, and a style all his own.

READING SKILL: ANALYZE TONE

To help you understand Whitman's poems, pay attention to their tone. **Tone** is an expression of a writer's attitude toward his or her subject. For example, a writer's tone might be respectful, angry, or amused. Tone can be communicated through choice of words and details. Notice the triumphant tone in these lines from "Song of Myself":

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

As you read Whitman's poems, jot down examples of words and details that communicate tone in a chart like the one shown.

	Examples	Tone
"I Hear America Singing"	"blithe and strong"	happy, confident
"Song of Myself"		
"A Noiseless Patient Spider"		
"Beat! Beat! Drums!"		

Explore the Key Idea

What does AMERICA *look like?*

KEY IDEA What images come to mind when you think about **America?** Maybe you see big cities or rolling farmland. Maybe you picture the mountains or the coasts. Or maybe you focus on the people rather than the land. Many of Walt Whitman's poems contain vivid images of America in the mid-1800s. What—and who—captures America's spirit and reality today?

DISCUSS Imagine that you have been asked to design a poster that will help introduce tourists and newcomers to America. Get together in a small group and discuss the images that represent the people and places of America. Be sure to include images that symbolize all aspects of the country.



I Hear America Singing

Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam, A
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs. B

A FREE VERSE
Notice the use of **cataloging** throughout the poem. What rhythmic effect does the poet create with his list of the men and women at work in America?

B ANALYZE TONE
Reread lines 10–11. What attitude does the speaker express toward the young men? Note the words and details that help convey that attitude.

Literary Analysis

1. **Summarize** What types of workers does Whitman celebrate in this poem?
2. **Clarify** What do you think singing represents in the poem?
3. **Make Inferences** Why do you think Whitman does not mention wealthy entrepreneurs, prominent leaders, or powerful politicians?

The Reaper (1878), Winslow Homer. Watercolor. Private collection. Photo © Art Resource, New York.



Song of Myself

Walt Whitman

1

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you. C

I loaf and invite my soul,
I lean and loaf at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at[1] what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy. D

6

A child said *What is the grass?* fetching it to me with full hands,
How could I answer the child? I do not know what it is any more than he.
I guess it must be the flag of my disposition, out of hopeful green stuff woven.

Or I guess it is the handkerchief of the Lord,
A scented gift and remembrancer designedly dropt,[2]

C FREE VERSE
Read lines 1–3 aloud and listen to the rhythm created by **parallelism.** In what ways does the use of this technique reflect the relationship between the speaker and the reader?

D ANALYZE TONE
Compare the tone in lines 4–5 with that in lines 12–13. How does the tone change? How is the tone in both pairs of lines similar?

1. **sufficed at:** satisfied with.
2. **remembrancer designedly dropt:** a purposely dropped token of affection.



Boys in Pasture, Winslow Homer. © Burstein Collection/Corbis.

Bearing the owner's name someway in the corners, that we may see and remark, and say *Whose?*

Or I guess the grass is itself a child, the produced babe of the vegetation.

Or I guess it is a uniform hieroglyphic,[3] E
And it means, Sprouting alike in broad zones and narrow zones,
Growing among black folks as among white,
Kanuck, Tuckahoe, Congressman, Cuff,[4] I give them the same, I receive them the same.

And now it seems to me the beautiful uncut hair of graves.

Tenderly will I use you curling grass,
It may be you transpire[5] from the breasts of young men,
It may be if I had known them I would have loved them,
It may be you are from old people, or from offspring taken soon out of their mothers' laps,
And here you are the mothers' laps. F

E FREE VERSE
Be aware of the **repetition** in lines 16–21. What is the relationship between the repeated elements?

F ANALYZE TONE
What attitude does the speaker express toward the dead in lines 25–30?

3. **hieroglyphic:** a system of symbols that represent meanings or speech sounds.
4. **Kanuck, Tuckahoe, . . . Cuff:** slang terms for various groups of people. A Kanuck (now spelled Canuck) is a Canadian, especially a French Canadian; a Tuckahoe is someone from the coast of Virginia; a Cuff is an African American.
5. **transpire:** emerge; ooze out.

This grass is very dark to be from the white heads of old mothers,
Darker than the colorless beards of old men,
Dark to come from under the faint red roofs of mouths.

O I perceive after all so many uttering tongues,
And I perceive they do not come from the roofs of mouths for nothing.

I wish I could translate the hints about the dead young men and women,
And the hints about old men and mothers, and the offspring taken soon out of their laps.

What do you think has become of the young and old men?
And what do you think has become of the women and children?

They are alive and well somewhere,
The smallest sprout shows there is really no death,
And if ever there was it led forward life, and does not wait at the end to arrest it,
And ceas'd the moment life appear'd.

All goes onward and outward, nothing collapses,
And to die is different from what any one supposed, and luckier. G

G ANALYZE TONE
What words would you use to describe the tone in lines 38–45, where the speaker discusses life and death?

52

The spotted hawk swoops by and accuses me, he complains of my gab and my loitering.

I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp[6] over the roofs of the world. H

H FREE VERSE
Reread lines 47–48. What **poetic devices** in these lines emphasize the speaker's untamed nature?

The last scud[7] of day holds back for me,
It flings my likeness after the rest and true as any on the shadow'd wilds,
It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,
I effuse my flesh in eddies,[8] and drift it in lacy jags.

6. **yawp:** loud, rough speech.
7. **scud:** wind-blown cloud.
8. **effuse . . . eddies:** scatter my flesh in swirling currents.

I bequeath[9] myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot-soles. I

You will hardly know who I am or what I mean,
But I shall be good health to you nevertheless,
And filter and fibre your blood.

Failing to fetch me at first keep encouraged,
Missing me one place search another,
I stop somewhere waiting for you.

I ANALYZE TONE
What words and details does the poet use in lines 49–55 to create a defiant tone?

9. **bequeath:** hand over, as if in a will.

Literary Analysis

1. **Clarify** According to the speaker, in lines 40–43, why is there "really no death"?
2. **Summarize** To what does the speaker compare himself in section 52?
3. **Analyze Symbols** What do you think grass symbolizes in this poem?

ANALYZE VISUALS
This painting by American artist Elliott Daingerfield shows a man returning home after working on his farm. What **images** in the painting are similar to those described in the poem?



Return from the Farm (1915–1920), Elliott Daingerfield. Smithsonian American Art Museum, Washington, D.C. Photo © Smithsonian American Art Museum/Art Resource, New York.



Crossing the Spider Web, Victor Hugo. Watercolor. Maison Victor Hugo. Musée de la Ville de Paris. Photo © Giraudon/Art Resource, New York.

A Noiseless Patient Spider

Walt Whitman

A noiseless patient spider,
I mark'd where on a little promontory[1] it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It launch'd forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them, J
Till the bridge you will need be form'd, till the ductile[2] anchor hold,
Till the gossamer[3] thread you fling catch somewhere, O my soul. K

1. **promontory:** a high ridge of land or rock jutting out over water or land.
2. **ductile:** capable of being drawn or stretched out.
3. **gossamer:** extremely light or fine.

J FREE VERSE
Compare the use of **parallelism** in lines 5 and 8. What do these parallel elements suggest about the relationship between the spider and speaker?

K ANALYZE TONE
What is the overall tone of the poem? What details communicate that tone?

Beat! Beat! Drums!

Walt Whitman

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow. L

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,[1]
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles[2] to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow. M

L ANALYZE TONE
Describe the tone in lines 1–7. Why is this tone appropriate for the subject matter?

M FREE VERSE
Notice the **parallel structure** in the last line of each stanza. What impact does this device have on the poem's message?

1. **parley:** a discussion or conference; **expostulation:** argument.
2. **trestles:** tables, in this case, upon which coffins sit until the undertaker comes to take them away.

Reading for Information

ESSAY Among the most important themes of Walt Whitman's poetry is the magnificence of America as seen in the nation's common people. In his preface to *Leaves of Grass,* his great life work, he introduces this idea quite emphatically.

from the Preface to *Leaves of* GRASS

Walt Whitman

The Americans of all nations at any time upon the earth have probably the fullest poetical nature. The United States themselves are essentially the greatest poem. In the history of the earth hitherto the largest and most stirring appear tame and orderly to their ampler largeness and stir. Here at last is something in the doings of man that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a teeming nation of nations. Here is action untied from strings necessarily blind to particulars and details magnificently moving in vast masses. Here is the hospitality which forever indicates heroes. . . . Here are the roughs and beards and space and ruggedness and nonchalance that the soul loves. Here the performance disdaining the trivial unapproached in the tremendous audacity of its crowds and groupings and the push of its perspective spreads with crampless and flowing breadth and showers its prolific and splendid extravagance. One sees it must indeed own the riches of the summer and winter, and need never be bankrupt while corn grows from the ground or the orchards drop apples or the bays contain fish or men beget children upon women.

Other states indicate themselves in their deputies . . . but the genius of the United States is not best or most in its executives or legislatures, nor in its ambassadors or authors or colleges or churches or parlors, nor even in its newspapers or inventors . . . but always most in the common people. Their manners speech dress friendships—the freshness and candor of their physiognomy—the picturesque looseness of their carriage . . . their deathless attachment to freedom—their aversion to anything indecorous or soft or mean—the practical acknowledgment of the citizens of one state by the citizens of all other states—the fierceness of their roused resentment—their curiosity and welcome of novelty—their self-esteem and wonderful sympathy—their susceptibility to a slight—the air they have of persons who never knew how it felt to stand in the presence of superiors—the fluency of their speech—their delight in music, the sure symptom of manly tenderness and native elegance of soul . . . their good temper and openhandedness—the terrible significance of their elections—the President's taking off his hat to them not they to him—these too are unrhymed poetry. It awaits the gigantic and generous treatment worthy of it.

Comprehension

1. **Recall** What two things does Whitman compare in "A Noiseless Patient Spider"?
2. **Summarize** In "Beat! Beat! Drums!" whom do the drums and bugles call to action?
3. **Paraphrase** How would you paraphrase lines 16–19 of "Beat! Beat! Drums!"?

Literary Analysis

4. **Examine Imagery** Think about the images of mid-19th-century **America** that Whitman conveys in his poems. How do these images compare with what America looks like today? Cite specific details from the poems to support your comparisons.
5. **Analyze Tone** Review the examples of tone that you recorded as you read the poems. What can you conclude about Whitman's attitude toward the following?

   • manual labor • the soul • himself • war

6. **Analyze Metaphor** Reread lines 16–25 of "Song of Myself." What metaphors does the speaker use to describe what grass means to him? What ideas does each metaphor suggest?
7. **Compare Poems** Use a chart like the one shown to compare the **images** and **mood** of "A Noiseless Patient Spider" and "Beat! Beat! Drums!" Based on your notes, what is the overall impact of each poem?

	Images	Mood
"A Noiseless Patient Spider"		
"Beat! Beat! Drums!"		

8. **Compare Texts** In what ways are the pronouncements made in Whitman's preface (page 518) reflected in his poems? Consider the content of what he says as well as the manner in which he states it. Provide details to support your ideas.
9. **Evaluate Free Verse** Why is free verse an appropriate form for Whitman's poems? Support your opinion.

Literary Criticism

10. **Author's Style** In another section of "Song of Myself," Whitman writes: "He most honors my style who learns under it to destroy the teacher." What does he mean? Do you think Whitman encourages this position in the poems you have read? Use evidence from the poems to support your opinion.

Ode to Walt Whitman

PABLO NERUDA

BACKGROUND Pablo Neruda (1904–1973), a Nobel Prize–winning poet from Chile, was greatly inspired by Walt Whitman's poetry. In a speech delivered in 1972, he said, "I was barely 15 when I discovered Walt Whitman, my primary creditor. I stand among you today still owing this marvelous debt that has helped me live." In the following poem, Neruda echoes Whitman's joyful exuberance.

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Please refer to the text in the textbook.





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View from Neruda's house on Isla Negra, Chile, with antique sailboat figureheads hanging in the window



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Literary Analysis

1. **Analyze Metaphor** Neruda uses various metaphors to characterize Whitman's poems. What does each of these metaphors suggest about Whitman's verse?

   - Whitman's hand (lines 8–9)
   - Whitman as harvester (lines 47–70)
   - a basket of strawberries (lines 71–76)
   - a bell (lines 147–157)

2. **Compare Texts** Neruda has acknowledged Whitman's influence on his own verse. What elements of "Ode to Walt Whitman" reveal this influence? Be specific, citing evidence from this poem as well as from the Whitman poems you read on pages 510–517.

Selected Poetry

by Emily Dickinson

NOTABLE QUOTE

"If I feel physically as if the top of my head were taken off, I know that is poetry."

FYI

Did you know that Emily Dickinson . . .

- sometimes signed her letters "Uncle Emily"?
- dressed only in white in the last 16 years of her life?
- had eye problems and feared that she might go blind?

Author Online

For more on Emily Dickinson, visit the **Literature Center** at **ClassZone.com.**



Emily Dickinson

1830–1886

Emily Dickinson rarely ventured beyond the confines of her family home in Amherst, Massachusetts, but her restless mind and creativity knew no such boundaries. In her bedroom overlooking the village graveyard, Dickinson meditated on life and death and wrote about these subjects with startling originality. Today she and Walt Whitman are considered the greatest American poets of the 19th century.

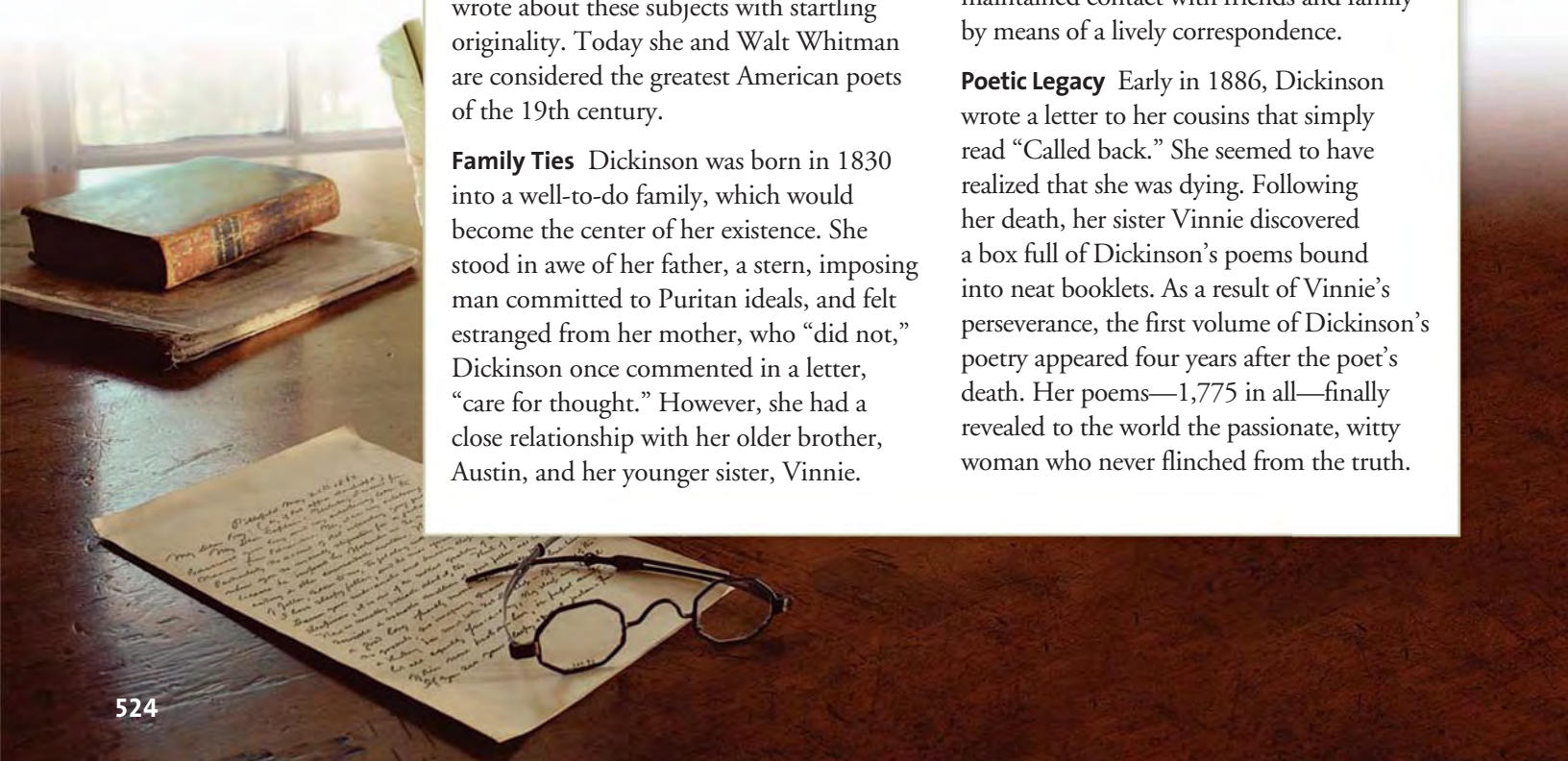
Family Ties Dickinson was born in 1830 into a well-to-do family, which would become the center of her existence. She stood in awe of her father, a stern, imposing man committed to Puritan ideals, and felt estranged from her mother, who "did not," Dickinson once commented in a letter, "care for thought." However, she had a close relationship with her older brother, Austin, and her younger sister, Vinnie.

In 1847, Dickinson left home to attend Mount Holyoke Female Seminary in nearby South Hadley, but she left after just one year. She missed her family, but she also resented the intense pressure she felt there to join the church. All her life, Dickinson felt torn between her own convictions and the religious beliefs of those around her. This conflict is reflected in many of her poems.

A Writer's Life In the 1850s, Dickinson began to devote herself to poetry. Late at night, she wrote by candlelight. During the day, she jotted down her thoughts between household chores. Inspired by her own observations and experiences, Dickinson composed a remarkable number of profound, gemlike poems.

Perhaps because of this newfound focus on her writing, Dickinson gradually withdrew from the world. However, she did not become a total recluse. She entertained occasional visitors in her home and maintained contact with friends and family by means of a lively correspondence.

Poetic Legacy Early in 1886, Dickinson wrote a letter to her cousins that simply read "Called back." She seemed to have realized that she was dying. Following her death, her sister Vinnie discovered a box full of Dickinson's poems bound into neat booklets. As a result of Vinnie's perseverance, the first volume of Dickinson's poetry appeared four years after the poet's death. Her poems—1,775 in all—finally revealed to the world the passionate, witty woman who never flinched from the truth.



LITERARY ANALYSIS: AUTHOR'S STYLE

Emily Dickinson's style is as unique and personal as her observations about the world. Here are some of the distinctive stylistic elements you will find in Dickinson's poetry:

- dense **quatrains,** or four-line stanzas, that echo the simple rhythms of church hymns
- **slant rhymes,** or words that do not exactly rhyme ("chill"/ "Tulle")
- inventive punctuation and sentence structure, including the use of dashes to highlight important words and break up the rhythm of her poems
- irregular capitalization and inverted syntax to emphasize words
- surprisingly unconventional **figurative language,** including similes, metaphors, and personification

As you read, think about the effect of these style elements in Dickinson's poems.

READING STRATEGY: READING DICKINSON'S POETRY

To get the most out of Emily Dickinson's poetry, try reading each poem three times.

- The first time, read for an overall impression. Pause when you encounter dashes, and be aware of the poem's **rhythm.**
- The second time, note the use of **imagery** and **figurative language.** Pay attention to the words capitalized for emphasis.
- The third time, read the poem aloud. Think about what the imagery and figurative language convey about meaning.

Use a chart like the one shown for each poem. Jot down your thoughts and ideas after each reading.

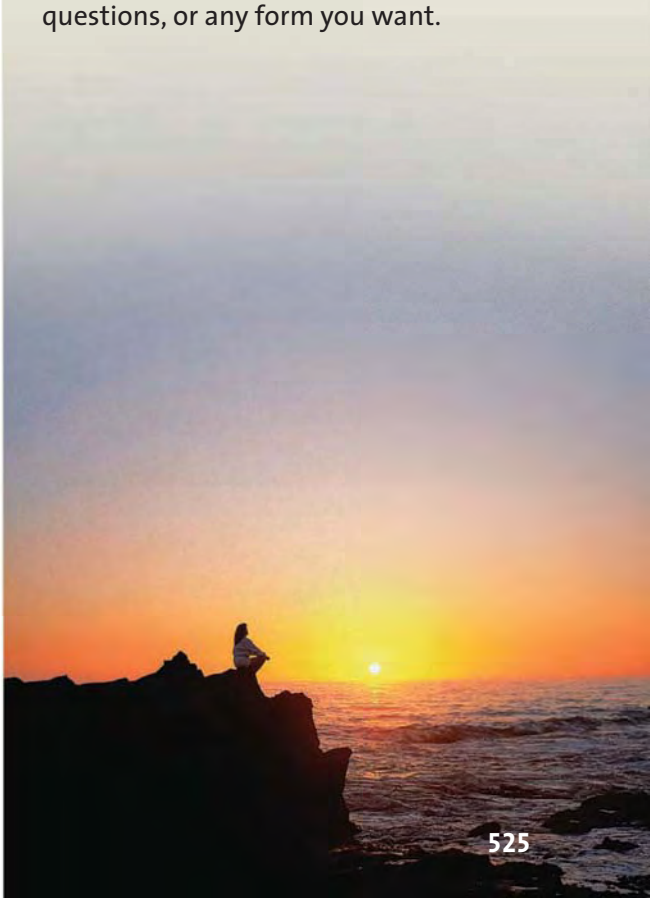
"Because I could not stop for Death"		
1st Reading	2nd Reading	3rd Reading
Poem has a calm, reflective mood.	Images of death are not frightening.	Poem suggests that death and dying are not frightening.

Explore the Key Idea

What are life's ESSENTIAL TRUTHS?

KEY IDEA Love, loss. Joy, death. When you focus on life's real meaning, you explore its **essential truths.** These truths, of course, are the natural focus of poets. For instance, in the poems that follow, Emily Dickinson has a great deal to say about death and dying. But does she—or any other poet—speak for you? What do you think about such weighty matters as death, success, and solitude? What is your truth?

QUICKWRITE Create your own top-five list of life's essential truths. Begin with number five and work your way up to number one. Feel free to express your truths in statements, phrases, questions, or any form you want.



Because I could not stop for Death—

Emily Dickinson

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality. A

We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility[1]—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Gazing Grain[2]—
We passed the Setting Sun—

Or rather—He passed Us—
The Dews drew quivering and chill—
For only Gossamer,[3] my Gown—
My Tippet—only Tulle[4]—

We paused before a House that seemed
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice[5]—in the Ground— B

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

A AUTHOR'S STYLE
Reread lines 1–4 and notice the use of **personification,** a figure of speech in which an object, animal, or idea is given human characteristics. How is Death personified?

B DICKINSON'S POETRY
Note the **imagery** used to describe the house in lines 17–20. What do you think the house represents?

ANALYZE VISUALS
Why might the artist have chosen to keep this photograph out of focus?

1. **Civility:** politeness.
2. **Gazing Grain:** grain leaning toward the sun.
3. **Gossamer:** a thin, light cloth.
4. **My Tippet—only Tulle** (to͞ol): My shawl was only a fine net cloth.
5. **Cornice** (kôr'nĭs): the molding around the top of a building.



Success is counted sweetest

EMILY DICKINSON

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar[1]
Requires sorest need.

Not one of all the purple Host[2]
Who took the Flag[3] today
Can tell the definition
So clear of Victory

As he defeated—dying—
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear! C

C DICKINSON'S POETRY
Read lines 9–12 aloud. What elements create the **rhythm** in these lines?

1. **To comprehend a nectar:** to fully appreciate a delicious beverage.
2. **Host:** army.
3. **took the Flag:** captured the enemy's flag as a token of victory.



Literary Analysis

1. **Clarify** Who is the "purple Host" in line 5?
2. **Paraphrase** Reread lines 9–12. How would you paraphrase these lines?
3. **Form Opinions** Do you agree that those who fail are better able to appreciate success than those who win? Explain your answer.



Much Madness is divinest Sense—

EMILY DICKINSON

Much Madness is divinest Sense—
To a discerning Eye—
Much Sense—the starkest Madness— D
'Tis the Majority
In this, as All, prevail—
Assent—and you are sane—
Demur[1]—you're straightway dangerous—
And handled with a Chain[2]—

1. **demur** (dĭ-mûr'): voice opposition; object.
2. **handled with a Chain:** In the 19th century, those who were considered insane were often kept chained in asylums.

D AUTHOR'S STYLE
Pay attention to the use of capitalization in lines 1–3. Which two words are twice capitalized? Why do you think Dickinson chose to capitalize those words?

My life closed twice before its close—

EMILY DICKINSON

My life closed twice before its close—
It yet remains to see
If Immortality unveil
A third event to me

So huge, so hopeless to conceive
As these that twice befell.
Parting is all we know of heaven,
And all we need of hell. E

E DICKINSON'S POETRY
After your first reading of the poem, what is your overall impression of its subject?

The Soul selects her own Society—

EMILY DICKINSON



The Soul selects her own Society—
Then—shuts the Door—
To her divine Majority[1]—
Present no more—

Unmoved—she notes the Chariots[2]—pausing—
At her low Gate—
Unmoved—an Emperor be kneeling
Upon her Mat— F

I've known her—from an ample nation—
Choose One—
Then—close the Valves of her attention—
Like Stone— G

1. **divine Majority:** other souls.
2. **the Chariots:** the Emperor's chariots.

F DICKINSON'S POETRY
Reread lines 5–8. What are some of the effects of the dashes and the poet's abbreviated use of words?

G AUTHOR'S STYLE
A **simile** is a figure of speech that compares two things that have something in common, using *like* or *as*. What images does the comparison in the last quatrain suggest?

Literary Analysis

1. **Summarize** How would you summarize the second quatrain?
2. **Paraphrase** Reread lines 9–10. How would you paraphrase these lines?
3. **Draw Conclusions** What do you think the speaker means by "Society"?

I heard a Fly buzz— when I died—

Emily Dickinson



I heard a Fly buzz—when I died—
The Stillness in the Room
Was like the Stillness in the Air—
Between the Heaves[1] of Storm— H

The Eyes around—had wrung them dry—
And Breaths were gathering firm
For that last Onset—when the King[2]
Be witnessed—in the Room—

I willed my Keepsakes—Signed away
What portion of me be
Assignable—and then it was
There interposed[3] a Fly—

With Blue—uncertain stumbling Buzz—
Between the light—and me—
And then the Windows failed—and then
I could not see to see— I

H AUTHOR'S STYLE
Notice the **simile** in the first quatrain. What is being compared? Why is this comparison appropriate?

I DICKINSON'S POETRY
Reread lines 13–16. What final images does the speaker describe? What is ironic about this **imagery?**

1. **Heaves:** risings and fallings.
2. **the King:** God.
3. **interposed:** came between.

My Life had stood– a Loaded Gun–

Emily Dickinson

My Life had stood—a Loaded Gun—
In Corners—till a Day
The Owner passed—identified—
And carried Me away— J

And now We roam in Sovereign Woods[1]—
And now We hunt the Doe—
And every time I speak for Him—
The Mountains straight reply—

And do I smile, such cordial light
Upon the Valley glow—
It is as a Vesuvian[2] face
Had let its pleasure through—

And when at Night—Our good Day done—
I guard My Master's Head—
'Tis better than the Eider-Duck's
Deep Pillow—to have shared—

To foe of His—I'm deadly foe—
None stir the second time—
On whom I lay a Yellow Eye—
Or an emphatic Thumb—

Though I than He—may longer live
He longer must—than I—
For I have but the power to kill,
Without—the power to die— K

J AUTHOR'S STYLE
Remember that a **metaphor** is a figure of speech that compares two things directly, without using *like* or *as*. What is surprising about the metaphor introduced in lines 1–4?

K DICKINSON'S POETRY
Read the final quatrain aloud. What do the lines suggest about the relationship between the gun and its owner?

1. **Sovereign** (sŏv'ər-ĭn) **Woods:** God's woods.
2. **Vesuvian** (vĭ-sōō'vē-ən): marked by sudden or violent outbursts; after the volcano Mount Vesuvius, which erupted and destroyed Pompeii in A.D. 79.



Reading for Information

LETTER In April 1862, Thomas Wentworth Higginson wrote an essay offering advice to beginning writers, urging them, "Charge your style with life." Emily Dickinson, 32 years old at the time, responded to his essay, submitting four poems along with the following unsigned letter. In place of a signature, she enclosed a signed calling card.

Letter to Mr. T. W. Higginson

April 15, 1862

Mr Higginson,

Are you too deeply occupied to say if my Verse is alive?

The Mind is so near itself—it cannot see,
distinctly—and I have none to ask—

Should you think it breathed—and had you the leisure to tell
me, I should feel quick gratitude—

If I make the mistake—that you dared to tell me—
would give me sincerer honor—toward you—

I enclose my name—asking you, if you please—
Sir—to tell me what is true?

That you will not betray me—it is needless to ask—
since Honor is it's own pawn—

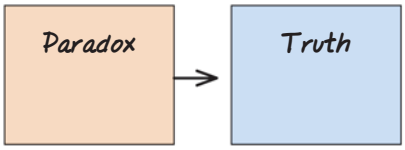
Miss Emily E. Dickinson

Comprehension

1. **Recall** What has happened to the speaker in "Because I could not stop for Death—"?
2. **Clarify** What do you think is the speaker's attitude toward the Majority in "Much Madness is divinest Sense"?
3. **Summarize** How would you summarize lines 5–8 of "I heard a Fly buzz—when I died—"?

Literary Analysis

4. **Make Inferences** What **essential truths** about death and dying does Dickinson convey in the following poems? Cite specific details.
   - "Because I could not stop for Death—"
   - "My life closed twice before its close—"
   - "I heard a Fly buzz—when I died—"
5. **Analyze Author's Style** What ideas are emphasized by the unusual use of capitalization in the following poems? Be specific.
   - "Success is counted sweetest"
   - "Much Madness is divinest Sense"
   - "The Soul selects her own Society—"
6. **Analyze Dickinson's Poetry** Review the thoughts and ideas you recorded as you read and reread the poems. Based on Dickinson's **imagery** and **figurative language,** how would you characterize the overall **tone** of her poems?
7. **Evaluate Paradox** A paradox is a statement that seems to contradict itself but may nevertheless suggest an important truth. Use a diagram like the one shown to identify the paradoxes in "Success is counted sweetest," "Much Madness is divinest Sense," and "My Life had stood—a Loaded Gun—." What truth does each paradox convey?



8. **Compare Texts** What style elements of the poet do you recognize in Emily Dickinson's letter to Thomas Wentworth Higginson (page 533)?

Literary Criticism

9. **Different Perspectives** Until 1955, editors published "corrected" versions of Dickinson's poems in which dashes had been deleted, rhyme and meter had been made regular, and metaphors replaced with more conventional figures of speech. Imagine what corrections might have been made. What would have been lost? Use details from the poems to support your ideas. Why do you think the editors might have decided to change the original versions?

The Innovations of Whitman and Dickinson

Although Emily Dickinson and Walt Whitman were both revolutionary in their approach to poetic form and content, their poems look quite different. Dickinson wrote short and concise lines; Whitman, long and sprawling ones.

Success is counted sweetest
By those who ne'er succeed.

—Emily Dickinson

I wish I could translate the hints about the dead young men and women,
And the hints about old men and mothers, and the offspring taken soon out of their laps.

—Walt Whitman

Dickinson concentrated on private and personal experiences; Whitman, on representative experiences of the American people.

I heard a Fly buzz—when I died—

—Emily Dickinson

I hear America singing, the varied carols I hear,

—Walt Whitman

Writing to Compare

Write an essay to further compare the work of Dickinson and Whitman. Cite specific lines from the poems on page 510 through 532 to support your comparison.

Consider

- each poet's style and form (that is, word choice, imagery, line length, stanzas, rhythm, rhyme)
- the poems' subject matter and general themes
- which words, lines, or stanzas will provide you with effective evidence and details





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Extension

SPEAKING & LISTENING With a partner, imagine a dialogue that might have occurred between Whitman and Dickinson had they had a chance meeting. Create the dialogue of this momentous literary conversation, in which the poets discuss their topics, themes, and techniques. Then, **perform** your conversation for the class. Try to use speaking styles that you think are appropriate for the two poets.

from Narrative of the Life of Frederick Douglass, an American Slave

Slave Narrative by Frederick Douglass

NOTABLE QUOTE

"The soul that is within me no man can degrade."

FYI

Did you know that Frederick Douglass . . .

- escaped to the North by disguising himself as a sailor?
- made his home a stop on the Underground Railroad?
- was an early defender of women's rights?

AuthorOnline

For more on Frederick Douglass, visit the **Literature Center** at **ClassZone.com.**



Frederick Douglass

c. 1817–1895

Frederick Douglass endured 21 years of slavery before he escaped to freedom in the North, where he became an outspoken and influential abolitionist. In the years leading up to the Civil War, his powerful speeches spurred the nation to move against slavery and to extend equal rights to all its citizens.

Forbidden Education As a boy, Douglass worked as a slave in the home of Hugh and Sophia Auld of Baltimore, Maryland. Although it was against the law, Mrs. Auld taught Douglass how to read. After Mr. Auld commanded his wife to stop her lessons, Douglass educated himself in secret, studying from a textbook on public speaking titled *The Columbian Orator.*

From Slave to Abolitionist Douglass escaped and in 1838 settled in New Bedford, Massachusetts. Three years later, he spoke so eloquently to the Massachusetts Anti-Slavery Society that they hired him to lecture about his experiences. Proslavery hecklers frequently attacked him, hurling insults and even rotten eggs and vegetables, but Douglass continued, undeterred.

In 1845, with the publication of his autobiography, *Narrative of the Life of Frederick Douglass, an American Slave,* Douglass rose to international fame—dangerous attention for a runaway slave. To avoid being recaptured, Douglass left for a two-year speaking tour of Great Britain. During the trip, two friends raised the money to purchase his freedom.

Tireless Reformer Returning to the United States as a free man, Douglass settled in Rochester, New York, and founded an antislavery newspaper, the *North Star.* During the Civil War, he advised President Abraham Lincoln and helped recruit the first African-American soldiers for the Union army. For Douglass, the end of slavery was only a first step to achieving a greater goal: full and equal civil rights for African Americans.

In the years after the Civil War, Douglass was appointed to several government posts, including U.S. marshal for the District of Columbia and minister to Haiti. To the end of his life, he continued his fight for full citizenship for African Americans and his support for other causes, including women's rights, land reform, and public education.

LITERARY ANALYSIS: STYLE

Style is a writer's distinctive way of expressing ideas—not what is said, but how it is said. Douglass uses a formal, elegant style that demonstrates his masterful command of language.

After running thus for a considerable distance, they finally upset the cart, dashing it with great force against a tree, and threw themselves into a dense thicket.

Elements that characterize style include

- **tone,** conveyed by choice of words and details
- **sentence patterns and structures**
- use of **figurative language**
- use of **dialogue**

Douglass combines crisp, factual narration with bursts of poetic language. As you read, note the choices Douglass makes that contribute to his sophisticated style.

READING SKILL: ANALYZE AUTHOR'S PURPOSE

An author creates a work to achieve a specific **purpose,** or goal. In general, an author writes to inform, to express thoughts or feelings, to persuade, or to entertain. However, a complex work will often have more than one purpose.

Frederick Douglass wrote his autobiography mainly to persuade readers that slavery should be abolished. To achieve his purpose, he describes the physical realities that slaves endure and his responses to his life as a slave.

We were often in the field from the first approach of day till its last lingering ray had left us . . .

As you read, use a chart like the one shown to take notes on Douglass's experiences. Notice when he provides factual details about the general conditions of slave life and when he describes his personal responses to his situation.

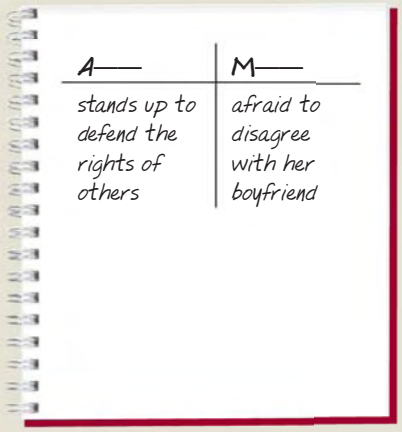
Physical Realities	Responses to Situation

Explore the Key Idea

Can you set yourself FREE?

KEY IDEA Separated from his parents, denied the right to an education, and moved from place to place at the convenience of his owners, Frederick Douglass learned that nothing in his life was under his control. Rejecting the injustice of slavery, he risked his life to escape. With his decision to set himself free, he claimed the right to **self-determination:** he would be a man and not a slave.

QUICKWRITE Without mentioning any names, contrast two people you know of—one who has self-determination and one who does not. Would you attribute the differences beween them more to circumstances or to attitude?



Narrative of the Life of Frederick Douglass

Frederick Douglass

BACKGROUND Douglass wrote his autobiography to convince skeptics that such an eloquent speaker had indeed once been a slave. His book became one of the most famous slave narratives ever published and played an enormous role in rallying support for the abolition of slavery. This excerpt recounts a period in Douglass's life during which his owner, Hugh Auld's brother, Thomas, had hired him out to a man with a reputation as a "slave breaker."

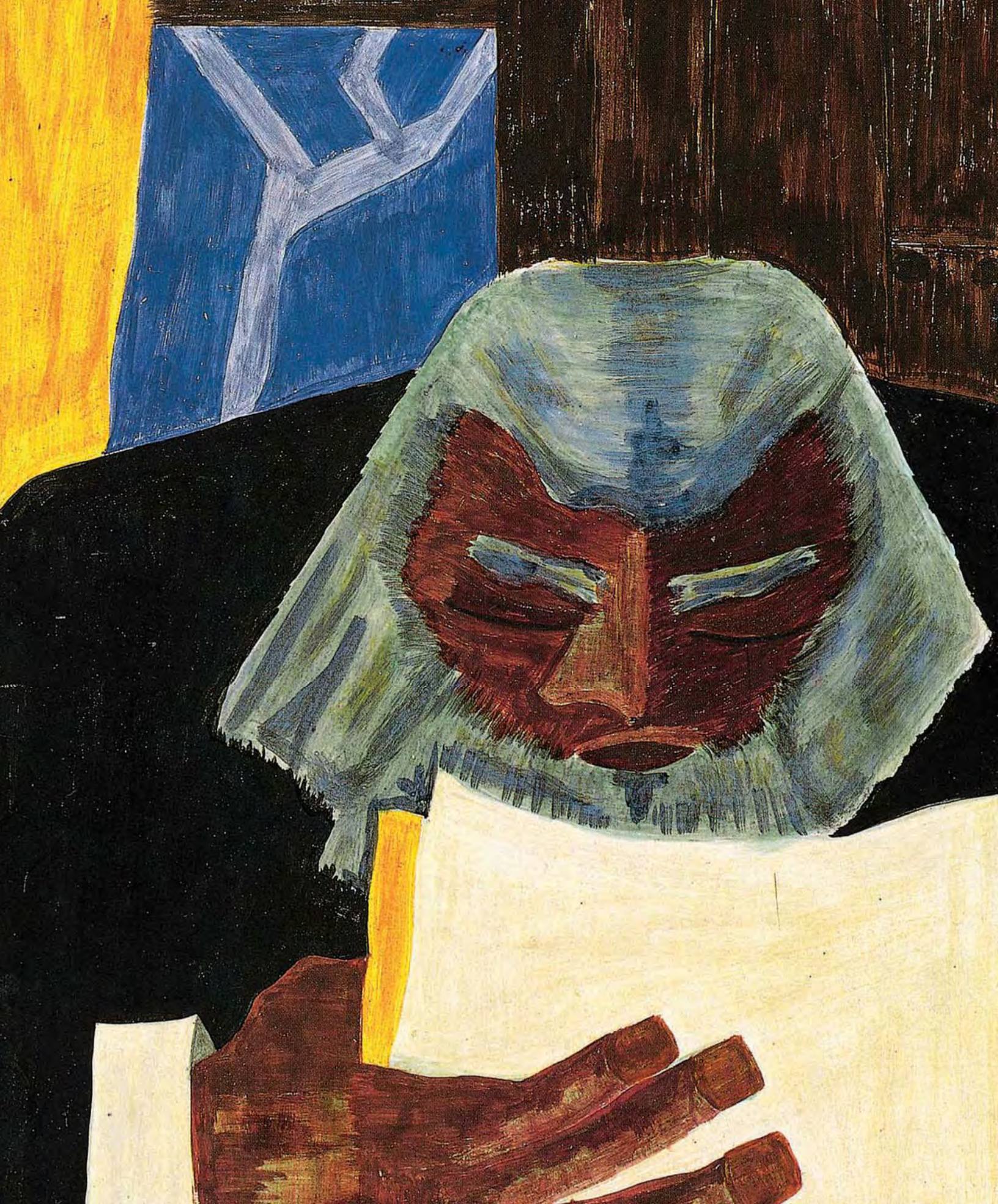
I left Master Thomas's house, and went to live with Mr. Covey, on the 1st of January, 1833. I was now, for the first time in my life, a field hand. In my new employment, I found myself even more awkward than a country boy appeared to be in a large city. I had been at my new home but one week before Mr. Covey gave me a very severe whipping, cutting my back, causing the blood to run, and raising ridges on my flesh as large as my little finger. The details of this affair are (A) as follows: Mr. Covey sent me, very early in the morning of one of our coldest days in the month of January, to the woods, to get a load of wood. He gave me a team of unbroken oxen. He told me which was the in-hand ox, and which the off-hand[1] one. He then tied the end of a large rope around the horns of the in-hand ox, and gave me the other end of it, and told me, if the oxen started to run, that

ANALYZE VISUALS
Describe the **style** of this painting. What impression of its subject does the painting convey?

(A) **STYLE**
Explain what Douglass means by "this affair" in line 6. What is surprising about his **word choice?**

1. **in-hand . . . off-hand:** In a team of animals trained to pull loads, the in-hand animal is the one on the left; the animal on the right is the off-hand one.

Panel 30 from *The Frederick Douglass Series* (1938–1939), Jacob Lawrence. Hampton University Museum. © 2007 The Jacob and Gwendolyn Lawrence Foundation, Seattle/ Artists Rights Society (ARS), New York.





The Life of Harriet Tubman, #9 (1940), Jacob Lawrence. Casein tempera on hardboard, 12″ × 17 7/8″. Hampton University Museum. Photo courtesy of Gwendolyn Knight Lawrence/Art Resource, New York © ARS, New York.

ANALYZE VISUALS
Identify details in this painting that are used to represent the experience of slavery. What effects are achieved by centering the image of the figures' feet?

I must hold on upon the rope. I had never driven oxen before, and of course I was very awkward. I, however, succeeded in getting to the edge of the woods with little difficulty; but I had got a very few rods[2] into the woods, when the oxen took fright, and started full tilt, carrying the cart against trees, and over stumps, in the most frightful manner. I expected every moment that my brains would be dashed out against the trees. After running thus for a considerable distance, they finally upset the cart, dashing it with great force against a tree, and threw themselves into a dense thicket.

How I escaped death, I do not know. There I was, entirely alone, in a thick wood, in a place new to me. My cart was upset and shattered, my oxen were entangled among the young trees, and there was none to help me. After a long spell of effort, I succeeded in getting my cart righted, my oxen disentangled, and again yoked to the cart. I now proceeded with my team to the place where I had, the day before, been chopping wood, and loaded my cart pretty heavily, thinking in this way to tame my oxen. I then proceeded on my way home. I had now

2. **rods:** units of length equal to 5 1/2 yards.

consumed one half of the day. I got out of the woods safely, and now felt out of danger. I stopped my oxen to open the woods gate; and just as I did so, before I could get hold of my ox rope, the oxen again started, rushed through the gate, catching it between the wheel and the body of the cart, tearing it to pieces, and coming within a few inches of crushing me against the gate-post. Thus twice, in one short day, I escaped death by the merest chance. On my return, I told Mr. Covey what had happened, and how it happened. He ordered me to return to the woods again immediately. I did so, and he followed on after me. Just as I got into the woods, he came up and told me to stop my cart, and that he would teach me how to trifle away my time, and break gates. He then went to a large gum-tree, and with his axe cut three large switches, and, after trimming them up neatly with his pocket-knife, he ordered me to take off my clothes. I made him no answer, but stood with my clothes on. He repeated his order. I still made him no answer, nor did I move to strip myself. Upon this he rushed at me with the fierceness of a tiger, tore off my clothes, and lashed me till he had worn out his switches, cutting me so savagely as to leave the marks visible for a long time after. This whipping was the first of a number just like it, and for similar offenses. B

I lived with Mr. Covey one year. During the first six months, of that year, scarce a week passed without his whipping me. I was seldom free from a sore back. My awkwardness was almost always his excuse for whipping me. We were worked fully up to the point of endurance. Long before day we were up, our horses fed, and by the first approach of day we were off to the field with our hoes and ploughing teams. Mr. Covey gave us enough to eat, but scarce time to eat it. We were often less than five minutes taking our meals. We were often in the field from the first approach of day till its last lingering ray had left us; and at saving-fodder time, midnight often caught us in the field binding blades.[3] C

Covey would be out with us. The way he used to stand it, was this. He would spend the most of his afternoons in bed. He would then come out fresh in the evening, ready to urge us on with his words, example, and frequently with the whip. Mr. Covey was one of the few slaveholders who could and did work with his hands. He was a hard-working man. He knew by himself just what a man or a boy could do. There was no deceiving him. His work went on in his absence almost as well as in his presence; and he had the faculty of making us feel that he was ever present with us. This he did by surprising us. He seldom approached the spot where we were at work openly, if he could do it secretly. He always aimed at taking us by surprise. Such was his cunning, that we used to call him, among ourselves, "the snake." When we were at work in the cornfield, he would sometimes crawl on his hands and knees to avoid detection, and all at once he would rise nearly in our midst, and scream out, "Ha, ha! Come, come! Dash on, dash on!" This being D his mode of attack, it was never safe to stop a single minute. His comings were like a thief in the night. He appeared to us as being ever at hand. He was under every

B STYLE
Reread lines 31–43. What is the effect of Douglass's choice to use little imagery or figurative language in his narration?

C AUTHOR'S PURPOSE
Reread lines 46–52. What details does Douglass use to inform his readers about the working conditions of slaves?

D GRAMMAR AND STYLE
Reread lines 63–65. Note how Douglass uses the **vivid verbs** *crawl* and *scream* to characterize Covey's menacing behavior.

3. **saving- fodder . . . binding blades:** They are gathering and bundling ("binding") corn-plant leaves ("blades") to use for livestock ("fodder").

tree, behind every stump, in every bush, and at every window, on the plantation. He would sometimes mount his horse, as if bound to St. Michael's,[4] a distance of seven miles, and in half an hour afterwards you would see him coiled up in the corner of the wood-fence, watching every motion of the slaves. He would, for this purpose, leave his horse tied up in the woods. Again, he would sometimes walk up to us, and give us orders as though he was upon the point of starting on a long journey, turn his back upon us, and make as though he was going to the house to get ready; and, before he would get half way thither, he would turn short and crawl into a fence-corner, or behind some tree, and there watch us till the going down of the sun. . . .

If at any one time of my life more than another, I was made to drink the bitterest dregs of slavery, that time was during the first six months of my stay with Mr. Covey. We were worked in all weathers. It was never too hot or too cold; it could never rain, blow, hail, or snow, too hard for us to work in the field. Work, work, work, was scarcely more the order of the day than of the night. The longest days were too short for him, and the shortest nights too long for him. I was somewhat unmanageable when I first went there, but a few months of this discipline tamed me. Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute! E

Sunday was my only leisure time. I spent this in a sort of beast-like stupor, between sleep and wake, under some large tree. At times I would rise up, a flash of energetic freedom would dart through my soul, accompanied with a faint beam of hope, that flickered for a moment, and then vanished. I sank down again, mourning over my wretched condition. I was sometimes prompted to take my life, and that of Covey, but was prevented by a combination of hope and fear. My sufferings on this plantation seem now like a dream rather than a stern reality. . . .

I have already intimated that my condition was much worse, during the first six months of my stay at Mr. Covey's, than in the last six. The circumstances leading to the change in Mr. Covey's course toward me form an epoch in my humble history. You have seen how a man was made a slave; you shall see how a slave was made a man. On one of the hottest days of the month of August, 1833, Bill Smith, William Hughes,[5] a slave named Eli, and myself, were engaged in fanning wheat.[6] Hughes was clearing the fanned wheat from before the fan. Eli was turning, Smith was feeding, and I was carrying wheat to the fan. The work was simple, requiring strength rather than intellect; yet, to one entirely unused to such work, it came very hard. About three o'clock of that day, I broke down; my strength failed me; I was seized with a violent aching of the head, attended with

E STYLE
Douglass uses **poetic devices** to enrich his prose. Reread lines 78–88. Identify examples of poetic devices including metaphor, repetition, and parallelism. What **tone** is created by this use of language?

4. **St. Michael's:** a town southeast of Baltimore, on the east side of the Chesapeake Bay.
5. **Bill Smith, William Hughes:** Bill Smith was a hired man, and William Hughes was Mr. Covey's cousin.
6. **fanning wheat:** using a machine that blows air to separate grains of wheat from the unusable husks.

extreme dizziness; I trembled in every limb. Finding what was coming, I nerved myself up, feeling it would never do to stop work. I stood as long as I could stagger to the hopper[7] with grain. When I could stand no longer, I fell, and felt as if held down by an immense weight. The fan of course stopped; every one had his own work to do; and no one could do the work of the other, and have his own go on at the same time.

Mr. Covey was at the house, about one hundred yards from the treading-yard where we were fanning. On hearing the fan stop, he left immediately, and came to the spot where we were. He hastily inquired what the matter was. Bill answered that I was sick, and there was no one to bring wheat to the fan. I had by this time crawled away under the side of the post and rail-fence by which the yard was enclosed, hoping to find relief by getting out of the sun. He then asked where I was. He was told by one of the hands. He came to the spot, and, after looking at me awhile, asked me what was the matter. I told him as well as I could, for I scarce had strength to speak. He then gave me a savage kick in the side, and told me to get up. I tried to do so, but fell back in the attempt. He gave me another kick, and again told me to rise. I again tried, and succeeded in gaining my feet; but, stooping to get the tub with which I was feeding the fan, I again staggered and fell. While down in this situation, Mr. Covey took up the hickory slat with which Hughes had been striking off the half-bushel measure, and with it gave me a heavy blow upon the head, making a large wound, and the blood ran freely; and with this again told me to get up. I made no effort to comply, having now made up my mind to let him do his worst. In a short time after receiving this blow, my head grew better. Mr. Covey had now left me to my fate. At this moment I resolved, for the first time, to go to my master, enter a complaint, and ask his protection. In order to do this, I must that afternoon walk seven miles; and this, under the circumstances, was truly a severe undertaking. I was exceedingly feeble; made so as much by the kicks and blows which I received, as by the severe fit of sickness to which I had been subjected. I, however, watched my chance, while Covey was looking in an opposite direction, and started for St. Michael's. I succeeded in getting a considerable distance on my way to the woods, when Covey discovered me, and called after me to come back, threatening what he would do if I did not come. I disregarded both his calls and his threats, and made my way to the woods as fast as my feeble state would allow; and thinking I might be overhauled by him if I kept the road,[8] I walked through the woods, keeping far enough from the road to avoid detection, and near enough to prevent losing my way. I had not gone far before my little strength again failed me. I could go no farther. I fell down, and lay for a considerable time. The blood was yet oozing from the wound on my head. For a time I thought I should bleed to death; and think now that I should have done so, but that the blood so matted my hair as to stop the wound. After lying there about three quarters of an hour, I nerved myself up again, and started on my

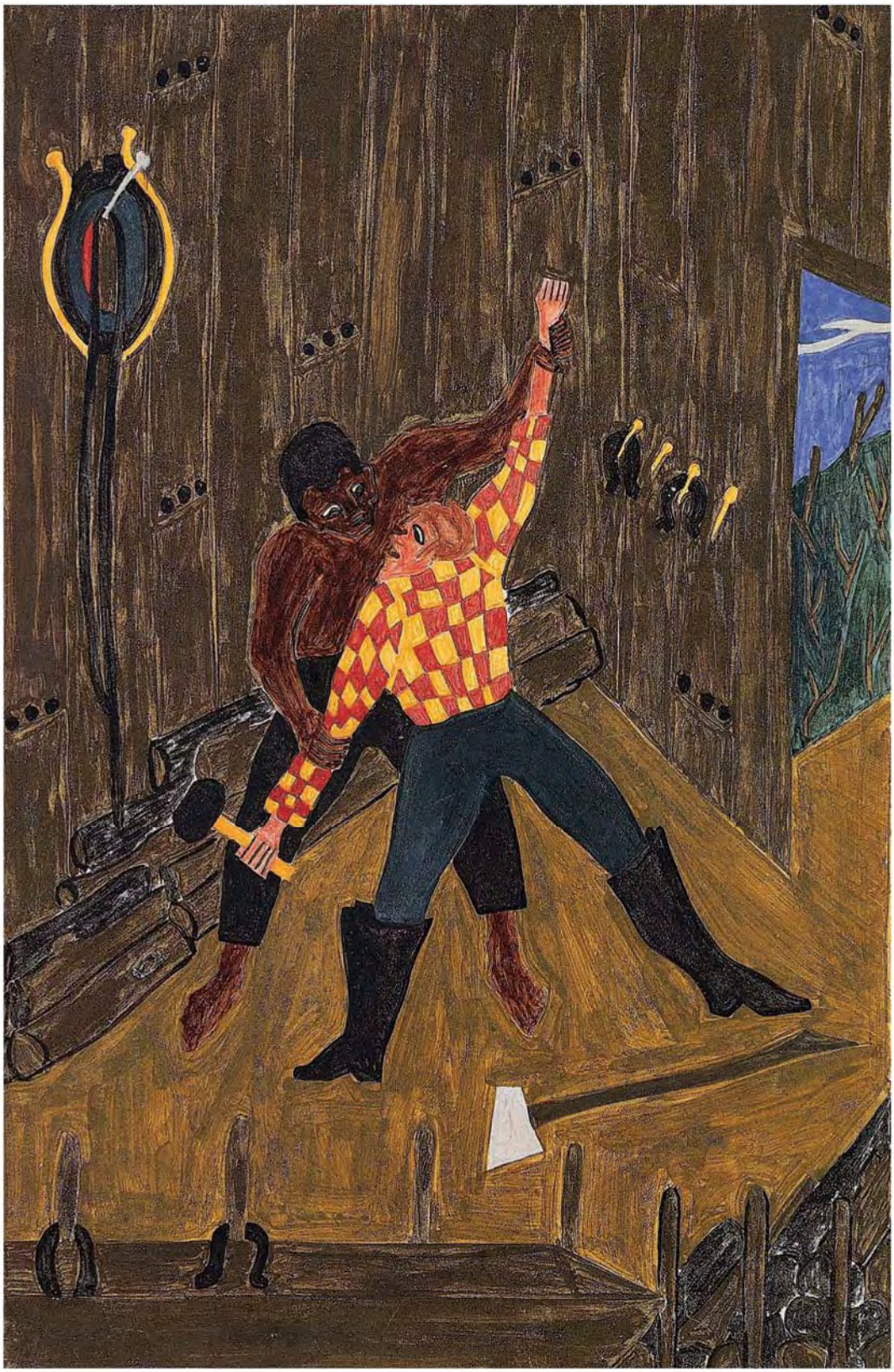
F AUTHOR'S PURPOSE
Reread lines 121–128. Why might Douglass have chosen not to include details about his own reactions to the events he describes? Explain.

7. **hopper:** a funnel-shaped container for storing grain.
8. **kept the road:** stayed on the road.

way, through bogs and briers, barefooted and bareheaded, tearing my feet sometimes at nearly every step; and after a journey of about seven miles, occupying some five hours to perform it, I arrived at master's store. I then presented an appearance enough to affect any but a heart of iron. From the crown of my head to my feet, I was covered with blood. My hair was all clotted with dust and blood; my shirt was stiff with blood. My legs and feet were torn in sundry places with briers and thorns, and were also covered with blood. I suppose I looked like a man who had escaped a den of wild beasts, and barely escaped them. In this state I appeared before my master, humbly entreating him to interpose his authority for my protection. I told him all the circumstances as well as I could, and it seemed, as I spoke, at times to affect him. He would then walk the floor, and seek to justify Covey by saying he expected I deserved it. He asked me what I wanted. I told him, to let me get a new home; that as sure as I lived with Mr. Covey again, I should live with but to die with him; that Covey would surely kill me; he was in a fair way for it. Master Thomas ridiculed the idea that there was any danger of Mr. Covey's killing me, and said that he knew Mr. Covey; that he was a good man, and that he could not think of taking me from him; that, should he do so, he would lose the whole year's wages; that I belonged to Mr. Covey for one year, and that I must go back to him, come what might; and that I must not trouble him with any more stories, or that he would himself *get hold of me*. After threatening me thus, he gave me a very large dose of salts,[9] telling me that I might remain in St. Michael's that night, (it being quite late,) but that I must be off back to Mr. Covey's early in the morning; and that if I did not, he would get *hold of me,* which meant that he would whip me. I remained all night, and, according to his orders, I started off to Covey's in the morning, (Saturday morning,) wearied in body and broken in spirit. I got no supper that night, or breakfast that morning. I reached Covey's about nine o'clock; and just as I was getting over the fence that divided Mrs. Kemp's fields from ours, out ran Covey with his cowskin, to give me another whipping. Before he could reach me, I succeeded in getting to the cornfield; and as the corn was very high, it afforded me the means of hiding. He seemed very angry, and searched for me a long time. My behavior was altogether unaccountable. He finally gave up the chase, thinking, I suppose, that I must come home for something to eat; he would give himself no further trouble in looking for me. I spent that day mostly in the woods, having the alternative before me,—to go home and be whipped to death, or stay in the woods and be starved to death. That night, I fell in with Sandy Jenkins, a slave with whom I was somewhat acquainted. Sandy had a free wife who lived about four miles from Mr. Covey's; and it being Saturday, he was on his way to see her. I told him my circumstances, and he very kindly invited me to go home with him. I went home with him, and talked this whole matter over, and got his advice as to what course it was best for me to pursue. I found Sandy an old adviser. He told me, with great solemnity, I

G STYLE
Reread lines 159–167. Note that Douglass chooses to convey this dialogue without the use of quotations. What effect does he achieve instead by repeating the word *that?*

9. **salts:** mineral salts used to relieve faintness and headache or to reduce swelling.



Panel #10 from *The Frederick Douglass Series of 1938-1940,* Jacob Lawrence. © 2007 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

must go back to Covey; but that before I went, I must go with him into another part of the woods, where there was a certain *root,* which, if I would take some of it with me, carrying it *always on my right side,* would render it impossible for Mr. Covey, or any other white man, to whip me. He said he had carried it for years; and since he had done so, he had never received a blow, and never expected to while he carried it. I at first rejected the idea, that the simple carrying of a root in my pocket would have any such effect as he had said, and was not disposed to take it; but Sandy impressed the necessity with much earnestness, telling me it could do no harm, if it did no good. To please him, I at length took the root, and, according to his direction, carried it upon my right side. This was Sunday morning. I immediately started for home; and upon entering the yard gate, out came Mr. Covey on his way to meeting.[10] He spoke to me very kindly, made me drive the pigs from a lot near by, and passed on towards the church. Now, this singular conduct of Mr. Covey really made me begin to think that there was something in the *root* which Sandy had given me; and had it been on any other day than Sunday, I could have attributed the conduct to no other cause than the influence of that root; and as it was, I was half inclined to think the *root* to be something more than I at first had taken it to be. All went well till Monday morning. On this morning, the virtue of the *root* was fully tested. Long before daylight, I was called to go and rub, curry, and feed, the horses. I obeyed, and was glad to obey. But whilst thus engaged, whilst in the act of throwing down some blades from the loft, Mr. Covey entered the stable with a long rope; and just as I was half out of the loft, he caught hold of my legs, and was about tying me. As soon as I found what he was up to, I gave a sudden spring, and as I did so, he holding to my legs, I was brought sprawling on the stable floor. Mr. Covey seemed now to think he had me, and could do what he pleased; but at this moment—from whence came the spirit I don't know—I resolved to fight; and, suiting my action to the resolution, I seized Covey hard by the throat; and as I did so, I rose. He held on to me, and I to him. My resistance was so entirely unexpected, that Covey seemed taken all aback. He trembled like a leaf. This gave me assurance, and I held him uneasy, causing the blood to run where I touched him with the ends of my fingers. Mr. Covey soon called out to Hughes for help. Hughes came, and, while Covey held me, attempted to tie my right hand. While he was in the act of doing so, I watched my chance, and gave him a heavy kick close under the ribs. This kick fairly sickened Hughes, so that he left me in the hands of Mr. Covey. This kick had the effect of not only weakening Hughes, but Covey also. When he saw Hughes bending over with pain, his courage quailed. He asked me if I meant to persist in my resistance. I told him I did, come what might; that he had used me like a brute for six months, and that I was determined to be used so no longer. With that, he strove to drag me to a stick that was lying just out of the stable door. He meant to knock me down. But just as he was leaning over to get

10. **meeting:** church service.

the stick, I seized him with both hands by his collar, and brought him by a sudden snatch to the ground. By this time, Bill came. Covey called upon him for assistance. Bill wanted to know what he could do. Covey said, "Take hold of him, take hold of him!" Bill said his master hired him out to work, and not to help to whip me; so he left Covey and myself to fight our own battle out. We were at it for nearly two hours. Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much. The truth was, that he had not whipped me at all. I considered him as getting entirely the worst end of the bargain; for he had drawn no blood from me, but I had from him. The whole six months afterwards, that I spent with Mr. Covey, he never laid the weight of his finger upon me in anger. He would occasionally say, he didn't want to get hold of me again. "No," thought I, "you need not; for you will come off worse than you did before."

This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free. The gratification afforded by the triumph was a full compensation[11] for whatever else might follow, even death itself. He only can understand the deep satisfaction which I experienced, who has himself repelled by force the bloody arm of slavery. I felt as I never felt before. It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom. My long-crushed spirit rose, cowardice departed, bold defiance took its place; and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. I did not hesitate to let it be known of me, that the white man who expected to succeed in whipping, must also succeed in killing me. H

From this time I was never again what might be called fairly whipped, though I remained a slave four years afterwards. I had several fights, but was never whipped.

H AUTHOR'S PURPOSE
Reread lines 243–253. What effect might this description have had on Douglass's readers?

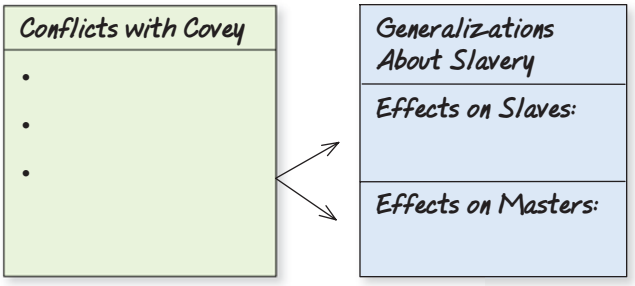
11. **compensation:** payment; something of equivalent value.

Comprehension

1. **Recall** What was Covey's first reason for beating Douglass?
2. **Summarize** How did Master Thomas respond when Douglass asked for protection from Covey?
3. **Clarify** How was the battle with Covey a turning point in Douglass's life as a slave?

Literary Analysis

4. **Analyze Author's Purpose** Review the chart you created as you read. Given his main purpose, why might Douglass have chosen to include both kinds of detail in his narrative? Explain your answer.
5. **Analyze Style** Describe the main elements of Douglass's style. Which elements, if any, help Douglass establish himself as a credible **narrator?** Support your answer with details.
6. **Examine Rhetorical Devices** Douglass was a great orator, and his style was influenced by his mastery of rhetorical devices. One of his signature techniques was his use of **inverted parallelism,** a reversal of ideas expressed in parallel phrases or clauses: "The longest days were too short for him, and the shortest nights too long for him." Identify the inverted parallelism in lines 99–100. In what ways does this reversal of ideas summarize Douglass's emotional experiences in this selection?
7. **Make Generalizations from Conflicts** What do the conflicts between Douglass and Covey reveal about slavery's effects on both slaves and masters? Use a chart like the one shown to make generalizations about slavery based on Douglass's experiences.



8. **Draw Conclusions** Consider how Douglass portrays his triumphant moment of **self-determination.** In what ways does his experience illustrate each of the following classic American ideas? Support your answers with details.
   - individual rights
   - self-reliance
   - resistance to tyranny

Literary Criticism

9. **Different Perspectives** In what ways might a slave narrative written by an enslaved woman differ from Douglass's account? Explain your answer.

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
DESCRIBE A TURNING POINT Douglass viewed his fight with the cowardly overseer Covey as a turning point in his life. Think of an episode from your own life that you would describe as a turning point. Write a **three-paragraph description** of the episode. Make effective word choices to convey the significance of the event to your readers.	***A strong description will . . .*** • have a clear focus • use descriptive details and precise words to create a vivid image • clearly demonstrate the significance of the event

GRAMMAR AND STYLE

MAKE EFFECTIVE WORD CHOICES Review the **Grammar and Style** note on page 541. To convey the brutal conditions he endured as a slave, Douglass used **vivid verbs,** ones that convey precise actions or emotions and draw readers into the reality of his experiences.

> *I was seized with a violent aching of the head, attended with extreme dizziness; I trembled in every limb. Finding what was coming, I nerved myself up, feeling it would never do to stop work. I stood as long as I could stagger to the hopper with grain.* (lines 106–109)

The verbs *seized, trembled, nerved,* and *stagger* help communicate the urgency of Douglass's situation.

PRACTICE Rewrite each sentence, replacing the boldfaced words with vivid verbs. An example has been done for you.

EXAMPLE

I **walked** into the room where the baby was **crying** and **helped** her back to sleep.

I crept into the room where the baby was whimpering and coaxed her back to sleep.

1. The wind **blew** as he **walked** through the dark forest.
2. A sudden wave of illness made me **hold** my stomach.
3. The waves **moved** the ship back and forth as the storm **continued.**

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

from Incidents in the Life of a Slave Girl

Slave Narrative by Harriet Jacobs

NOTABLE QUOTE

"Slavery is terrible for men; but it is far more terrible for women."

FYI

Did you know that Harriet Jacobs . . .

- was described in a runaway slave notice as having run away "without any known cause or provocation"?
- used fictitious names in her autobiography because she "deemed it kind and considerate toward others"?
- was asked by the son of her former owner for help in getting a job after the Civil War?

Author Online

For more on Harriet Jacobs, visit the **Literature Center** at **ClassZone.com.**



Harriet Jacobs

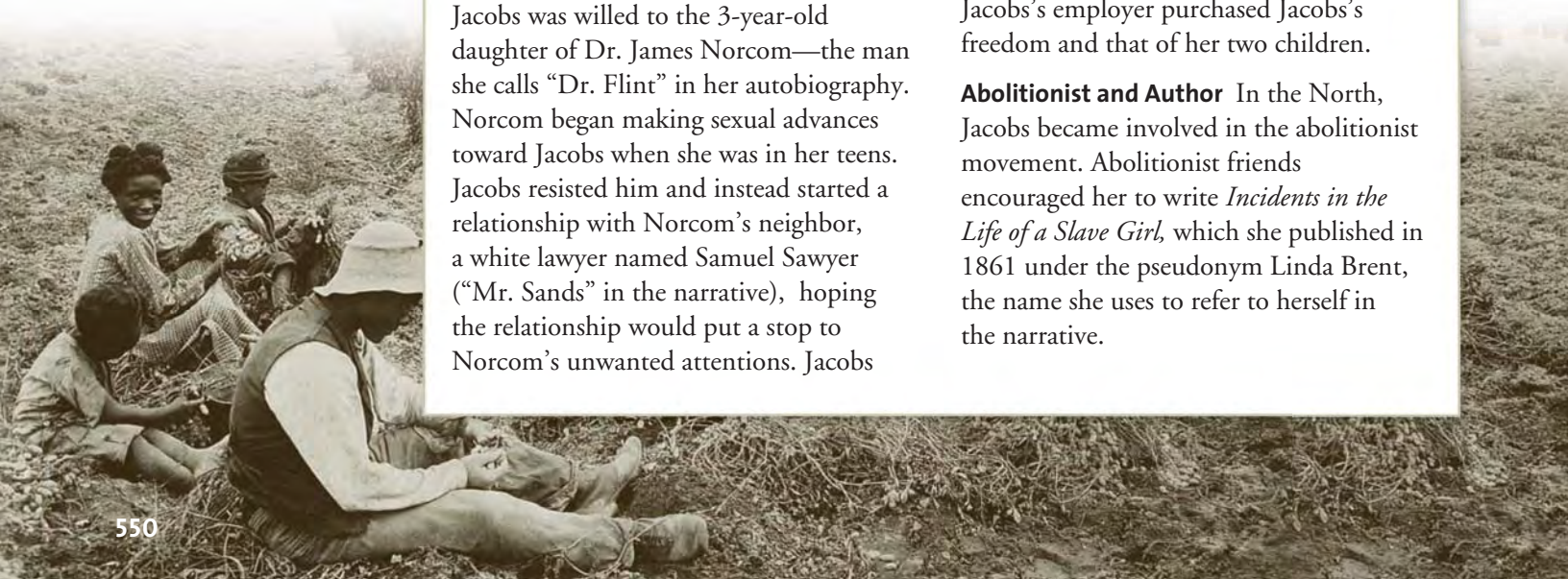
1813–1897

Harriet Jacobs's *Incidents in the Life of a Slave Girl* is one of the few slave narratives to recount the anguish of slavery from a female point of view. The book ranks as one of the most powerful and important examples of the slave narrative genre.

Defying Her Owner Jacobs was born into slavery in Edenton, North Carolina. Her first owner was a relatively kind woman who taught her to read and sew. When Jacobs was 12, the woman died, and Jacobs was willed to the 3-year-old daughter of Dr. James Norcom—the man she calls "Dr. Flint" in her autobiography. Norcom began making sexual advances toward Jacobs when she was in her teens. Jacobs resisted him and instead started a relationship with Norcom's neighbor, a white lawyer named Samuel Sawyer ("Mr. Sands" in the narrative), hoping the relationship would put a stop to Norcom's unwanted attentions. Jacobs had two children with Sawyer, but Norcom continued harassing her. Infuriated by her refusals, he punished Jacobs by sending her and her young children to work for his son ("Mr. Flint"), who he hoped would be able to break her resistance.

Seven Years in Hiding Shortly after arriving at the son's plantation, Jacobs made the painful decision to run away and leave her children behind. She hoped that her leaving would make the Norcoms sell the children to their father, Sawyer. Unlike many runaways, Jacobs did not immediately flee north. She hid in a tiny attic space in her grandmother's house. She remained there for seven years, but was able to take comfort in the knowledge that her children had been bought by Sawyer and saved from plantation life. In 1842, friends arranged for Jacobs to escape to New York. Once there, she found work as a nanny for a white family. Even so, Jacobs was always in danger of losing her freedom. Fugitive slave laws allowed for slave catchers to capture slaves who had escaped to the North and return them to slavery in the South. Fortunately, in 1852, Jacobs's employer purchased Jacobs's freedom and that of her two children.

Abolitionist and Author In the North, Jacobs became involved in the abolitionist movement. Abolitionist friends encouraged her to write *Incidents in the Life of a Slave Girl,* which she published in 1861 under the pseudonym Linda Brent, the name she uses to refer to herself in the narrative.



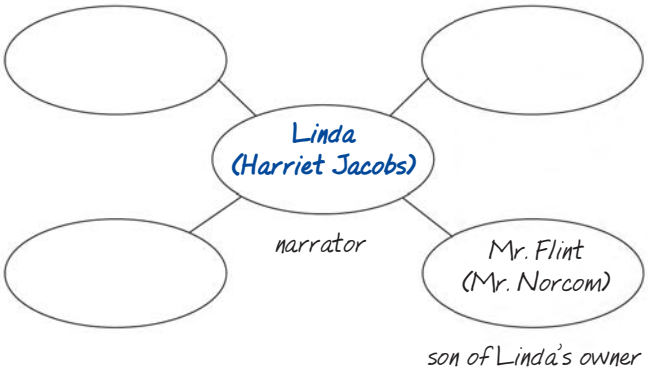
LITERARY ANALYSIS: NARRATIVE ELEMENTS

The events in Jacobs's autobiography are true, not fictional, yet she selects and arranges them to tell a compelling story. Critics have noted, not always admiringly, how much her book resembles a novel. As you read, notice the following narrative characteristics:

- Linda, the main character, experiences internal and external **conflicts** resulting from slavery. An **internal conflict** is a struggle within a character; an **external conflict** is a struggle between a character and an outside force.
- These conflicts result in **suspense,** or excitement and tension, as readers wonder about the outcome of events.
- Direct comments and telling details build the strong **characterizations** of Linda and the slave owners, making their personalities clear yet complex.

READING STRATEGY: READING A NARRATIVE

Numerous characters are mentioned in this selection, and because the excerpt is from the middle of the book, it is not always clear who they are. Some are never given names. Study Jacobs's biography on page 556, then match characters in the narrative to the actual figures in Jacobs's life. Pay attention to the background paragraphs that precede each part of the selection. As you read, use a graphic organizer to keep track of the characters and their relation to the narrator. Note whether they support or oppose her.



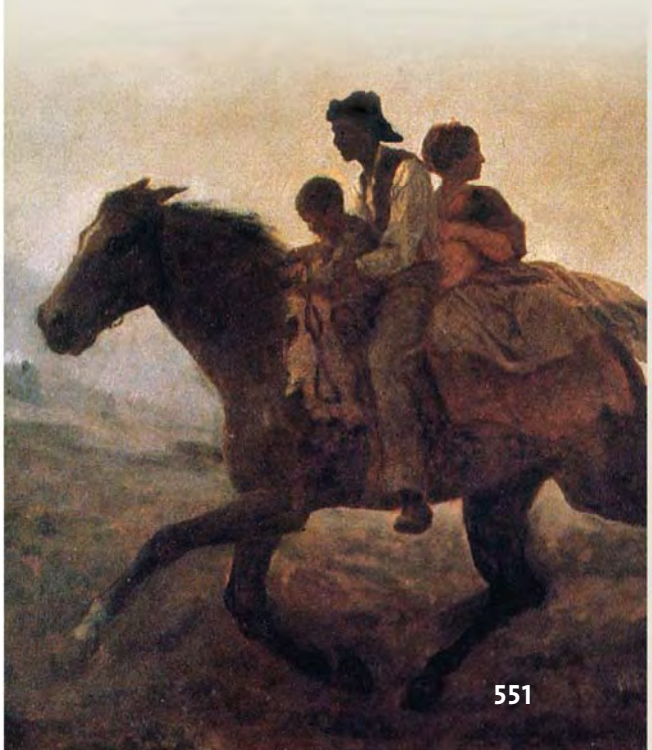
Explore the Key Idea

What is the PRICE *of freedom?*

KEY IDEA Parents often put their children's welfare before their own. In Harriet Jacobs's case, the **sacrifice** she made for her children was tremendous. Running away put her at risk of being caught and severely beaten, jailed, or sold. In addition, she deprived herself of the opportunity to play a role in the raising of her own children.

DISCUSS Think about sacrifices people have made for their own or their children's freedom. Discuss examples from the past or the present with a group of classmates. Can the price of freedom ever be too high?

The Ride for Freedom, The Fugitive Slaves (1862), Eastman Johnson. Oil. The Granger Collection, New York.



Incidents in the Life of a Slave Girl

Harriet Jacobs

BACKGROUND At this point in the narrative, Linda has spent six weeks at the plantation of old Dr. Flint's son, Mr. Flint, making the house ready for his new bride, who is now at the house. Mr. Flint has said openly that he plans to break Linda's willful spirit, as his father had not been able to do. In addition, Linda has learned that the next day, her children are to be brought from their grandmother's house, where they are loved, to the plantation, where they will be put to work and used to keep Linda in line. Be warned that this selection contains a racial slur.

The Flight

MR. FLINT was hard pushed for house servants, and rather than lose me he had restrained his malice. I did my work faithfully, though not, of course, with a willing mind. They were evidently afraid I should leave them. Mr. Flint wished that I should sleep in the great house instead of the servants' quarters. His wife agreed to the proposition, but said I mustn't bring my bed into the house, because it would scatter feathers on her carpet. I knew when I went there that they would never think of such a thing as furnishing a bed of any kind for me and my little one. I therefore carried my own bed, and now I was forbidden to use it. I did as I Ⓐ was ordered. But now that I was certain my children were to be put in their power, in order to give them a stronger hold on me, I resolved to leave them that night. I remembered the grief this step would bring upon my dear old grandmother; and nothing less than the freedom of my children would have induced me to disregard her advice. I went about my evening work with trembling steps. Mr. Flint twice called from his chamber door to inquire why the house was not locked up. I replied that I had not done my work. "You have had time enough to do it," said he. "Take care how you answer me!"

ANALYZE VISUALS
What can you **infer** about the enslaved family pictured in this photograph from South Carolina?

Ⓐ **NARRATIVE ELEMENTS**
Notice how the details in lines 1–8 build the **characterization** of the Flints. What kind of people are they?



I shut all the windows, locked all the doors, and went up to the third story, to wait till midnight. How long those hours seemed, and how fervently I prayed that God would not forsake me in this hour of utmost need! I was about to risk everything on the throw of a die; and if I failed, O what would become of me and my poor children? They would be made to suffer for my fault. B

At half past twelve I stole softly down stairs. I stopped on the second floor, thinking I heard a noise. I felt my way down into the parlor, and looked out of the window. The night was so intensely dark that I could see nothing. I raised the window very softly and jumped out. Large drops of rain were falling, and the darkness bewildered me. I dropped on my knees, and breathed a short prayer to God for guidance and protection. I groped my way to the road, and rushed towards the town with almost lightning speed. I arrived at my grandmother's house, but dared not see her. She would say, "Linda, you are killing me;" and I knew that would unnerve me. I tapped softly at the window of a room, occupied by a woman, who had lived in the house several years. I knew she was a faithful friend, and could be trusted with my secret. I tapped several times before she heard me. At last she raised the window, and I whispered, "Sally, I have run away. Let me in, quick." She opened the door softly, and said in low tones, "For God's sake, don't. Your grandmother is trying to buy you and de chillern. Mr. Sands was here last week. He tole her he was going away on business, but he wanted her to go ahead about buying you and de chillern, and he would help her all he could. Don't run away, Linda. Your grandmother is all bowed down wid trouble now." C

I replied, "Sally, they are going to carry my children to the plantation to-morrow; and they will never sell them to any body so long as they have me in their power. Now, would you advise me to go back?"

"No, chile, no," answered she. "When dey finds you is gone, dey won't want de plague[1] ob de chillern; but where is you going to hide? Dey knows ebery inch ob dis house."

I told her I had a hiding-place, and that was all it was best for her to know. I asked her to go into my room as soon as it was light, and take all my clothes out of my trunk, and pack them in hers; for I knew Mr. Flint and the constable would be there early to search my room. I feared the sight of my children would be too much for my full heart; but I could not go out into the uncertain future without one last look. I bent over the bed where lay my little Benny and baby Ellen. Poor little ones! fatherless and motherless! Memories of their father came over me. He wanted to be kind to them; but they were not all to him, as they were to my womanly heart. I knelt and prayed for the innocent little sleepers. I kissed them lightly, and turned away. D

As I was about to open the street door, Sally laid her hand on my shoulder, and said, "Linda, is you gwine all alone? Let me call your uncle. "

"No, Sally," I replied, "I want no one to be brought into trouble on my account."

B NARRATIVE ELEMENTS
Describe the **conflicts** presented in lines 9–21. Which lines build **suspense?**

C READING A NARRATIVE
Reread lines 28–38. Who are Sally and Mr. Sands? Refer to Jacobs's biography on page 556 if necessary.

D GRAMMAR AND STYLE
Examine lines 50–54. Notice how the writer uses emotionally charged **adjectives** to express the depth of her despair.

1. **plague:** nuisance.

I went forth into the darkness and rain. I ran on till I came to the house of the friend who was to conceal me.

Early the next morning Mr. Flint was at my grandmother's inquiring for me. She told him she had not seen me, and supposed I was at the plantation. He watched her face narrowly, and said, "Don't you know any thing about her running off?" She assured him that she did not. He went on to say, "Last night she ran off without the least provocation. We had treated her very kindly. My wife liked her. She will soon be found and brought back. Are her children with you?" When told that they were, he said, "I am very glad to hear that. If they are here, she cannot be far off. If I find out that any of my niggers have had any thing to do with this damned business, I'll give 'em five hundred lashes." As he started to go to his father's, he turned round and added, persuasively, "Let her be brought back, and she shall have her children to live with her."

The tidings made the old doctor rave and storm at a furious rate. It was a busy day for them. My grandmother's house was searched from top to bottom. As my trunk was empty, they concluded I had taken my clothes with me. Before



ten o'clock every vessel northward bound was thoroughly examined, and the law against harboring[2] fugitives was read to all on board. At night a watch was set over the town. Knowing how distressed my grandmother would be, I wanted to send her a message; but it could not be done. Every one who went in or out of her house was closely watched. The doctor said he would take my children, unless she became responsible for them; which of course she willingly did. The next day was spent in searching. Before night, the following advertisement was posted at every corner, and in every public place for miles round:—

> *$300 REWARD! Ran away from the subscriber,[3] an intelligent, bright, mulatto[4] girl, named Linda, 21 years of age. Five feet four inches high. Dark eyes, and black hair inclined to curl; but it can be made straight. Has a decayed spot on a front tooth. She can read and write, and in all probability will try to get to the Free States. All persons are forbidden, under penalty of the law, to harbor or employ said slave. $150 will be given to whoever takes her in the state, and $300 if taken out of the state and delivered to me, or lodged in jail. DR. FLINT.*

For a week, Linda hides in the house of an unnamed friend. Her pursuers come so close to finding her that she rushes from the house into the bushes, where she is bitten by a poisonous snake or lizard. She suffers greatly until an old woman treats her with a folk remedy. Vowing "give me liberty or death," she refuses to return to the Flints. Then a sympathetic white woman, an old friend of her grandmother's, offers to conceal Linda in a small storage room in her house. The woman makes them promise never to tell, as she is the wife of a prominent slaveholder. The woman sends her cook, Linda's friend Betty, to meet Linda and take her to the house.

Months of Peril

I went to sleep that night with the feeling that I was for the present the most fortunate slave in town. Morning came and filled my little cell with light. I thanked the heavenly Father for this safe retreat. Opposite my window was a pile of feather beds. On the top of these I could lie perfectly concealed, and command a view of the street through which Dr. Flint passed to his office. Anxious as I was, I felt a gleam of satisfaction when I saw him. Thus far I had outwitted him, and I triumphed over it. Who can blame slaves for being cunning? They are constantly compelled to resort to it. It is the only weapon of the weak and oppressed against the strength of their tyrants. E

E NARRATIVE ELEMENTS
Consider the **characterization** of Linda in this paragraph. How are readers likely to feel toward her?

2. **harboring:** sheltering or protecting.
3. **the subscriber:** the person placing the notice, Dr. Flint.
4. **mulatto:** of mixed black and white ancestry.

I was daily hoping to hear that my master had sold my children; for I knew who was on the watch to buy them. But Dr. Flint cared even more for revenge than he did for money. My brother William, and the good aunt who had served in his family twenty years, and my little Benny, and Ellen, who was a little over two years old, were thrust into jail, as a means of compelling my relatives to give some information about me. He swore my grandmother should never see one of them again till I was brought back. They kept these facts from me for several days. When I heard that my little ones were in a loathsome jail, my first impulse was to go to them. I was encountering dangers for the sake of freeing them, and must I be the cause of their death? The thought was agonizing. My benefactress[5] tried to soothe me by telling me that my aunt would take good care of the children while they remained in jail. But it added to my pain to think that the good old aunt, who had always been so kind to her sister's orphan children, should be shut up in prison for no other crime than loving them. I suppose my friends feared a reckless movement on my part, knowing, as they did, that my life was bound up in my children. I received a note from my brother William. It was scarcely legible, and ran thus: "Wherever you are, dear sister, I beg of you not to come here. We are all much better off than you are. If you come, you will ruin us all. They would force you to tell where you had been, or they would kill you. Take the advice of your friends; if not for the sake of me and your children, at least for the sake of those you would ruin." F

Poor William! He also must suffer for being my brother. I took his advice and kept quiet. My aunt was taken out of jail at the end of a month, because Mrs. Flint could not spare her any longer. She was tired of being her own housekeeper. It was quite too fatiguing to order her dinner and eat it too. My children remained in jail, where brother William did all he could for their comfort. Betty went to see them sometimes, and brought me tidings. She was not permitted to enter the jail; but William would hold them up to the grated window while she chatted with them. When she repeated their prattle, and told me how they wanted to see their ma, my tears would flow. Old Betty would exclaim, "Lors, chile! what's you crying 'bout? Dem young uns vil kill you dead. Don't be so chick'n hearted! If you does, you vil nebber git thro' dis world." G

F NARRATIVE ELEMENTS
What new **conflict** is presented in this paragraph?

G READING A NARRATIVE
Review the paragraph that begins "For a week . . ." on page 556. Who is Betty, mentioned in lines 124–130?

5. **benefactress:** a woman who gives aid.

Comprehension

1. **Recall** What prompts Linda to make the decision to escape?
2. **Summarize** What actions do the Flints take after they find out Linda has left?
3. **Clarify** Why does Linda want the Flints to sell her children?

Literary Analysis

4. **Reading a Narrative** Review the web you made as you read. Which characters support Linda and which oppose her? Share questions you have about them.
5. **Examine Narrative Elements** Describe different **conflicts**—internal and external—that Linda faces in this excerpt. What do these conflicts reveal about the institution of slavery and the **sacrifices** forced by it?
6. **Analyze Characterization** How does the writer present herself? Discuss what you learn about her character and values from
   - her attitude toward her work (lines 2–3)
   - her thoughts as she visits her children (lines 48–54)
   - her insistence upon escaping alone (line 57)
7. **Contrast Characterizations** Contrast the writer's portrayal of herself with her portrayal of the Flints. What does she reveal about the Flints' character and values?
8. **Draw Conclusions** How might the writer's political purpose and the knowledge that she was writing for an audience of Northern white women have influenced her characterizations?
9. **Compare Texts** Read "Free Labor" and "Go Down, Moses" on pages 560 and 561. How do they compare with Harriet Jacobs's narrative in their **tone** and their messages about slavery?

Literary Criticism

10. **Author's Style** Jacobs's style was influenced by the literature popular in her time. Nineteenth-century women's novels were melodramatic, arousing readers' emotions with suspenseful plots that usually involved virtuous characters pitted against evil villains. *Uncle Tom's Cabin,* an immensely popular antislavery novel, included such elements as well. It also rendered the speech of slave characters in heavy dialect, a convention of the time. How do you, as a modern reader, respond to Jacobs's style? Evaluate the effects of her style on the power of her narrative.

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
EXPLORE POINT OF VIEW *Incidents in the Life of a Slave Girl* is told from the first-person point of view and thus focuses on the thoughts, words, and actions of the narrator, Linda (Harriet Jacobs). Choose one of the other people mentioned in the narrative—Sally, or Linda's grandmother, aunt, or brother. Write a **three-paragraph response,** told from that character's point of view, reacting to the news that Linda has run away. As a starting point, reread Linda's descriptions of how any of these characters did or would react.	***An effective response will...*** • have a clear focus • establish a consistent tone and point of view • use precise words to convey the character's emotions • establish a mood

GRAMMAR AND STYLE

ESTABLISH TONE Review the **Grammar and Style** note on page 554. Tone is a writer's attitude toward a subject. In Jacobs's compelling narrative, she uses emotionally charged language to establish a tone of melancholy and desperation. In the following example, the **adjectives** *loathsome* and *agonizing* succinctly convey the turmoil and conflict the narrator is experiencing and help elicit empathy from her readers.

> *When I heard my little ones were in a loathsome jail, my first impulse was to go to them. I was encountering dangers for the sake of freeing them, and must I be the cause of their death? The thought was agonizing.* (lines 106–108)

PRACTICE Copy the sentences in the example. Then rewrite them, using adjectives, verbs, and additional phrases to effectively convey a tone of fear or sorrow. A sample answer has been done for you.

EXAMPLE

I fainted when I heard Linda had run off, leaving her children behind.

I collapsed to the floor when I heard poor Linda had run off, tearing herself away from the dear babies she cherished.

1. I'm an old woman, but I tried to be strong as Mr. Flint asked me questions about Linda.
2. The children cried when they heard their mother had left them behind.
3. It made me sad to see them feeling so bad. It is very hard for the little children.

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

Free Labor

Frances Ellen Watkins Harper

I wear an easy garment,
O'er it no toiling slave
Wept tears of hopeless anguish,
In his passage to the grave.

And from its ample folds
Shall rise no cry to God,
Upon its warp and woof shall be
No stain of tears and blood.

Oh, lightly shall it press my form,
Unladened with a sigh,
I shall not 'mid its rustling hear,
Some sad despairing cry.

This fabric is too light to bear
The weight of bondsmen's tears,
I shall not in its texture trace
The agony of years.

Too light to bear a smother'd sigh,
From some lorn woman's heart,
Whose only wreath of household love
Is rudely torn apart.

Then lightly shall it press my form,
Unburden'd by a sigh;
And from its seams and folds shall rise,
No voice to pierce the sky,

And witness at the throne of God,
In language deep and strong,
That I have nerv'd Oppression's hand,
For deeds of guilt and wrong.



Go Down, Moses

Traditional Spiritual

When Israel was in Egypt's land,
Let my people go!
Oppressed so hard they could not stand
Let my people go!

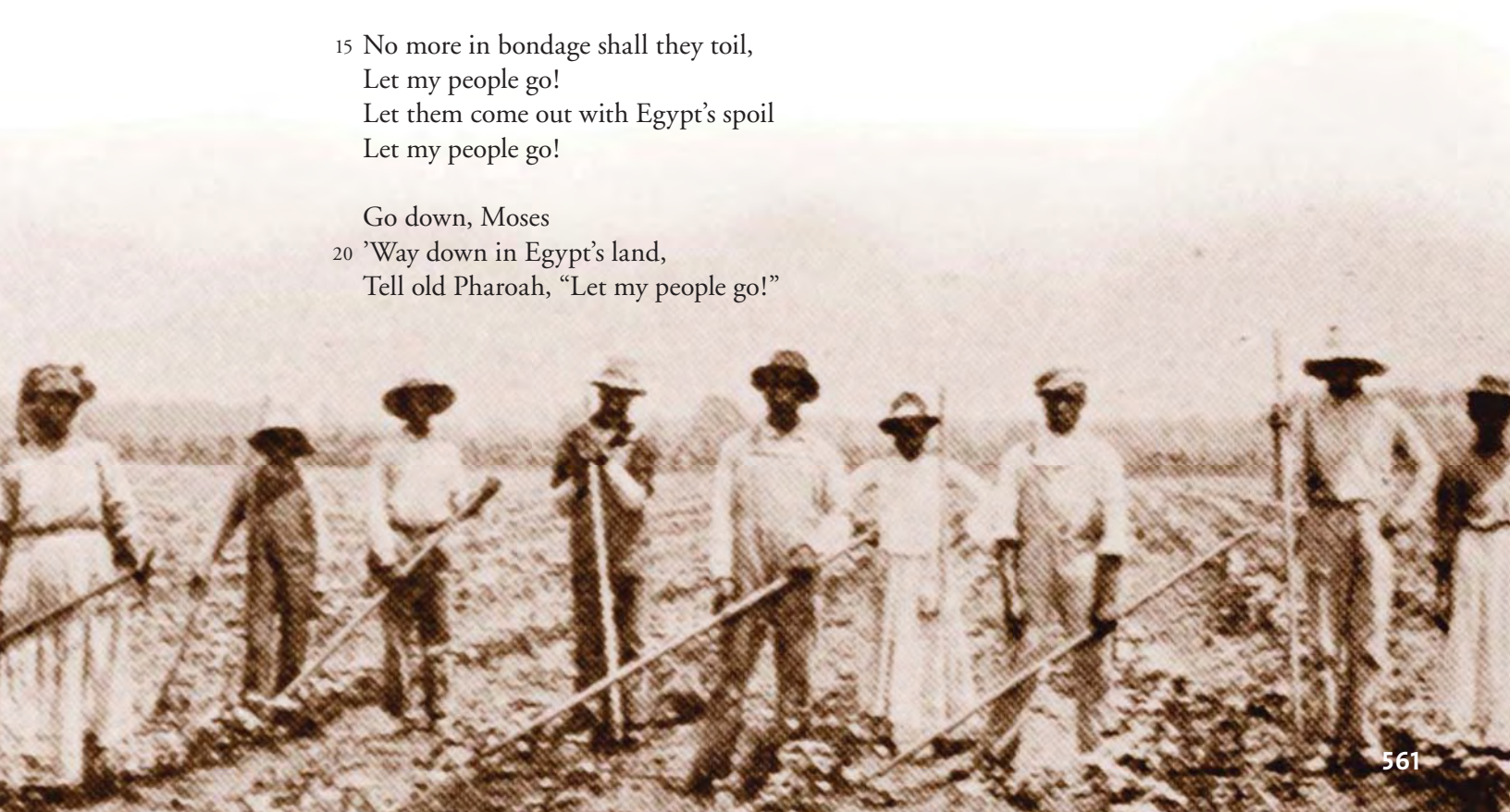
Go down, Moses
'Way down in Egypt's land,
Tell old Pharoah, "Let my people go!"

"Thus saith the Lord" bold Moses said,
Let my people go!
"If not I'll smite your first-born dead"
Let my people go!

Go down, Moses
'Way down in Egypt's land,
Tell old Pharoah, "Let my people go!"

No more in bondage shall they toil,
Let my people go!
Let them come out with Egypt's spoil
Let my people go!

Go down, Moses
'Way down in Egypt's land,
Tell old Pharoah, "Let my people go!"



The Gettysburg Address

Speech by Abraham Lincoln

The Emancipation Proclamation

Proclamation by Abraham Lincoln

NOTABLE QUOTE

"A house divided against itself cannot stand."

FYI

Did you know that Abraham Lincoln . . .

- loved the works of Edgar Allan Poe?
- was a talented mimic who enjoyed playing practical jokes?
- made Thanksgiving Day a national holiday?
- suffered from bouts of depression?

AuthorOnline

For more on Abraham Lincoln, visit the **Literature Center** at **ClassZone.com.**



Abraham Lincoln

1809–1865

Abraham Lincoln led the United States during its greatest crisis—the Civil War. Dedicated to keeping the nation together, Lincoln guided the country toward a new national identity, that of a nation committed to the principle of union, in which slavery no longer had a place.

Humble Origins Born on the Kentucky frontier to illiterate parents, Lincoln rarely went to school and was largely self-educated. As a young man, he moved with his family to Illinois, where he worked as a shopkeeper, rail-splitter, and surveyor and studied law. He served in the state legislature from 1834 to 1841, becoming a lawyer in 1836.

Evolving Views Although Lincoln opposed slavery as "injustice and bad policy," he was not an abolitionist; he preferred to free slaves gradually. In 1854, he began a vigorous public campaign to block the expansion of slavery to the western territories. His eloquent speeches and famous debates with Senator Stephen A. Douglas raised his political profile and strengthened his opposition to slavery.

A House Divided In 1860, Lincoln was elected president on his antislavery platform, prompting seven Southern states to secede from the Union before he even took office. In 1861, two months after his inauguration, the Civil War began.

As the fighting wore on, Lincoln faced increasing pressure to move against slavery while he struggled to keep the loyalty of the Union states that permitted slavery within their borders. After nearly two years of fighting, Lincoln issued the Emancipation Proclamation, which freed slaves in the rebelling states.

Tragic Ending Throughout the war, Lincoln faced opposition and ridicule from the public, his generals, and his own cabinet. The prospect of a Union victory, however, earned him reelection, and the Confederate armies surrendered weeks into his second term. Just five days later, Lincoln was assassinated, the first such occurrence in American history. His shocking murder and the end of war made him an instant hero. Today, he is one of the country's most widely respected presidents.

View of Washington, D.C.

LITERARY ANALYSIS: AUDIENCE AND FORM

Lincoln was a master orator and an expert lawyer. He was keenly aware that the **form** a piece of writing takes affects what the writer can say to his or her **audience.**

- A **speech,** such as the Gettysburg Address, is often prepared for a specific audience. The speaker chooses details and language appropriate for the occasion so that the audience will be moved.

  We have come to dedicate a portion of that field as a final resting place for those who here gave their lives . . .

- A **proclamation,** such as the Emancipation Proclamation, is a legal document that announces official state business. As with any legal document, the writer is a person of authority and addresses the general public using precise language that can be clearly interpreted in a court of law.

  I, Abraham Lincoln, President of the United States, by virtue of the power in me vested as Commander-in-Chief . . .

As you read these two works of Lincoln's, note how the conventions of each form shape the way Lincoln expresses his message.

READING SKILL: ANALYZE AN AUTHOR'S BELIEFS

A thoughtful, principled man, Lincoln tried to act in accordance with his beliefs. To identify those beliefs in his writing, consider the ideals he invokes, the actions he takes, and the reasons he gives for his actions. As you read, note details that reveal

- the reason he felt the war was necessary
- his views on the responsibilities of the president
- the reasons he opposed slavery

Use a chart like the one shown to record your notes.

Beliefs About . . .	Gettysburg Address	Emancipation Proclamation
the necessity of war		
the duties of the president		
slavery		

Explore the Key Idea

What makes a great LEGACY?

KEY IDEA Washington, Jefferson, Lincoln—these legendary figures top most lists of greatest American presidents. In each case, the **legacy** is more complicated than the heroic myths suggest. What are the real reasons some leaders hold such a prominent place in history?

TEST YOURSELF What ideas come to mind when you think of Abraham Lincoln and the times in which he lived? Decide whether each statement is fact or myth.

Myth or History?

1. Hard-working Abe Lincoln was a poor country boy who rose to become president.
   ☐ TRUE ○ FALSE
2. Lincoln led the fight to abolish slavery.
   ☐ TRUE ○ FALSE
3. The Civil War was fought to free the slaves.
   ☐ TRUE ○ FALSE
4. The Emancipation Proclamation ended slavery in the United States.
   ☐ TRUE ○ FALSE
5. All of the Union states opposed slavery.
   ☐ TRUE ○ FALSE

The Gettysburg Address

Abraham Lincoln

BACKGROUND The Battle of Gettysburg was fought July 1–3, 1863. The victory for Union forces marked a turning point in the Civil War, but the losses on both sides were staggering: 28,000 Confederate soldiers and 23,000 Union soldiers were killed or wounded. Lincoln delivered his Gettysburg Address on November 19, 1863, at a ceremony dedicating a national cemetery on the battle site.

Four score and seven years ago[1] our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. A

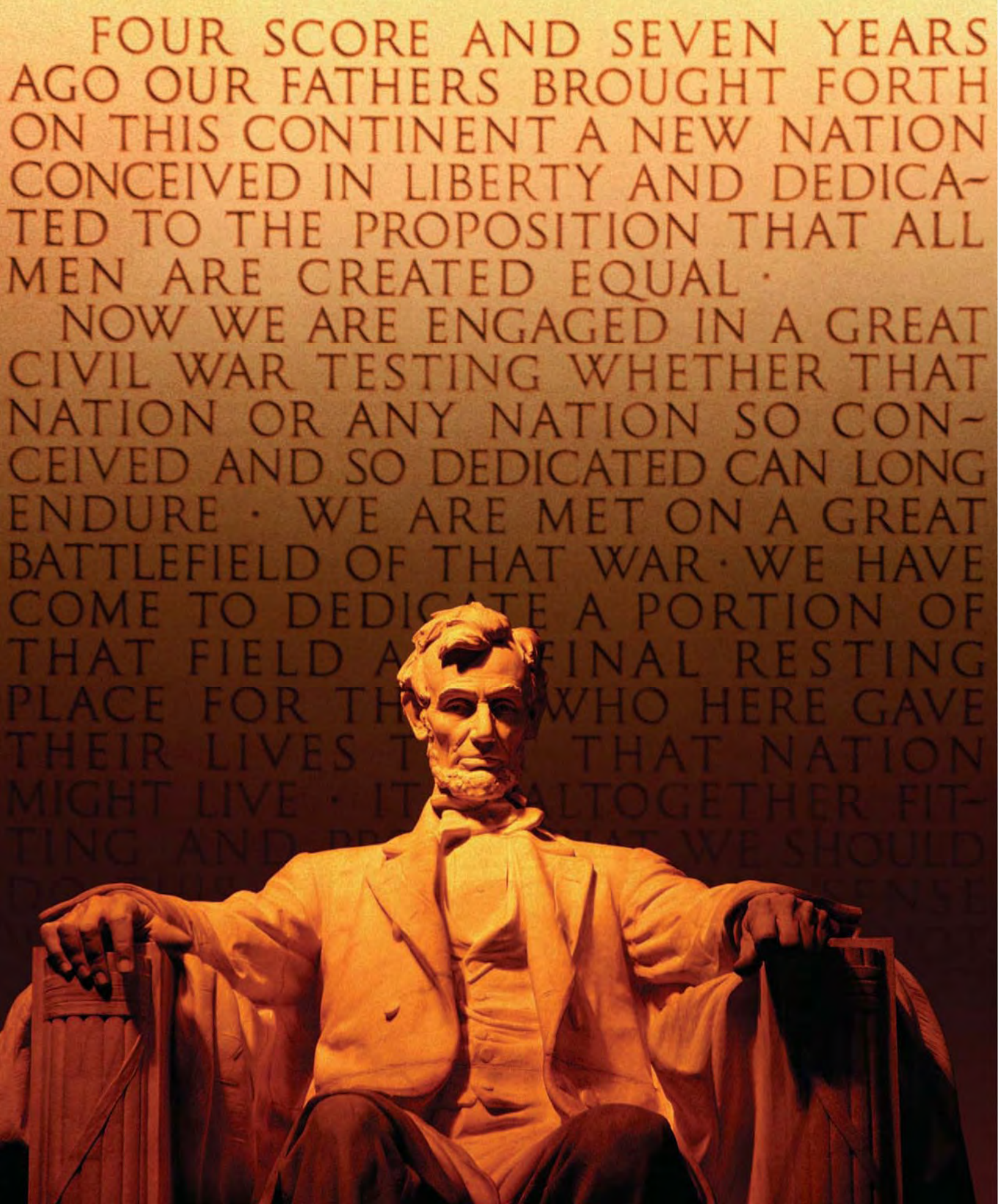
But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow[2]—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did B here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth. C

A AUDIENCE AND FORM
Describe the **tone** of lines 1–8. What details help convey the importance of the occasion?

B GRAMMAR AND STYLE
Reread lines 9–13. Note how **repetition** emphasizes the verbs *dedicate and consecrate.*

C AUTHOR'S BELIEFS
What is the "great task" Lincoln mentions in line 15?

1. **four score . . . ago:** 87 years ago—that is, in 1776. (*Score* means "a group of 20.")
2. **hallow:** set apart as holy.


FOUR SCORE AND SEVEN YEARS
AGO OUR FATHERS BROUGHT FORTH
ON THIS CONTINENT A NEW NATION
CONCEIVED IN LIBERTY AND DEDICA-
TED TO THE PROPOSITION THAT ALL
MEN ARE CREATED EQUAL ·
NOW WE ARE ENGAGED IN A GREAT
CIVIL WAR TESTING WHETHER THAT
NATION OR ANY NATION SO CON-
CEIVED AND SO DEDICATED CAN LONG
ENDURE · WE ARE MET ON A GREAT
BATTLEFIELD OF THAT WAR · WE HAVE
COME TO DEDICATE A PORTION OF
THAT FIELD A FINAL RESTING
PLACE FOR TH WHO HERE GAVE
THEIR LIVES T THAT NATION
MIGHT LIVE · IT ALTOGETHER FIT-

The Emancipation Proclamation

January 1, 1863

Abraham Lincoln

BACKGROUND The Emancipation Proclamation was more of a symbolic gesture than an enforceable law. The document applied only to territory the Union did not control; it did not free slaves held by states that were loyal to the Union. Though the proclamation had little immediate legal impact, its promises inspired nearly 200,000 African Americans to join the Union army. Their efforts helped the North win the war.

A Transcription By the President of the United States of America:
A Proclamation.

Whereas, on the twenty-second day of September, in the year of our Lord one thousand eight hundred and sixty-two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit: D

"That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

"That the Executive will, on the first day of January aforesaid,[1] by proclamation, designate the States and parts of States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any State, or the people thereof, shall on that day be, in good faith, represented in the Congress of the United States by members chosen thereto at elections wherein a majority of the qualified voters of such State shall have participated, shall, in the absence of strong countervailing[2] testimony, be deemed conclusive evidence that such State, and the people thereof, are not then in rebellion against the United States." E

Now, therefore I, Abraham Lincoln, President of the United States, by virtue of the power in me vested as Commander-in-Chief, of the Army and Navy of

D AUDIENCE AND FORM
Describe the word choice and sentence structure of lines 1–3. In what ways does the form of the writing—namely, a presidential proclamation—affect Lincoln's **diction?**

E AUDIENCE AND FORM
Paraphrase lines 12–20. What is the **purpose** of the complicated and careful definitions in this paragraph?

1. **aforesaid:** mentioned earlier.
2. **countervailing:** contradicting.

the United States in time of actual armed rebellion against the authority and government of the United States, and as a fit and necessary war measure for suppressing said rebellion, do, on this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and in accordance with my purpose so to do publicly proclaimed for the full period of one hundred days, from the day first above mentioned, order and designate as the States and parts of States wherein the people thereof respectively, are this day in rebellion against the United States, the following, to wit:

Arkansas, Texas, Louisiana, (except the Parishes of St. Bernard, Plaquemines, Jefferson, St. John, St. Charles, St. James Ascension, Assumption, Terrebonne, Lafourche, St. Mary, St. Martin, and Orleans, including the City of New Orleans)[3] Mississippi, Alabama, Florida, Georgia, South Carolina, North Carolina, and Virginia, (except the forty-eight counties designated as West Virginia,[4] and also the counties of Berkley, Accomac, Northampton, Elizabeth City, York, Princess Ann, and Norfolk, including the cities of Norfolk and Portsmouth), and which excepted parts, are for the present, left precisely as if this proclamation were not issued.

And by virtue of the power, and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States, and parts of States, are, and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And I hereby enjoin upon[5] the people so declared to be free to abstain from all violence, unless in necessary self-defence; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known, that such persons of suitable condition, will be received into the armed service of the United States to garrison[7] forts, positions, stations, and other places, and to man vessels of all sorts in said service.

And upon this act, sincerely believed to be an act of justice, warranted by the Constitution, upon military necessity, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God. F

In witness whereof, I have hereunto set my hand and caused the seal of the United States to be affixed.

Done at the City of Washington, this first day of January, in the year of our Lord one thousand eight hundred and sixty three, and of the Independence of the United States of America the eighty-seventh.

By the President: ABRAHAM LINCOLN
WILLIAM H. SEWARD, Secretary of State.

F AUTHOR'S BELIEFS
Reread lines 51–53. What reasons does Lincoln give for freeing the slaves?

3. **except the Parishes . . . New Orleans:** Parishes, or counties, occupied by Union forces.
4. **the forty-eight . . . Virginia:** the western counties of Virginia broke from the Confederacy to form a new state. West Virginia joined the Union as a slave state in 1863.
5. **enjoin upon:** to direct.
6. **garrison:** to occupy as troops.

Comprehension

1. **Recall** For what occasion did Lincoln deliver the Gettysburg Address?
2. **Clarify** According to Lincoln, for what cause or idea was the Battle of Gettysburg fought?
3. **Recall** What authority does Lincoln claim for issuing the Emancipation Proclamation?
4. **Summarize** What exceptions limit the effect of Lincoln's proclamation?

Literary Analysis

5. **Examine Historical Context** Using details from the author's biography on page 562 and from the background paragraphs on pages 564 and 566, describe the historical context of each document. What political pressures influenced Lincoln's public statements?
6. **Compare Audience and Form** Use a chart to compare and contrast Lincoln's two works. In what ways does the form used influence Lincoln's message?

	Gettysburg Address	Emancipation Proclamation
Form		
Audience		
Diction		
Tone		

7. **Draw Conclusions About Author's Beliefs** Review the chart you created as you read. Based on your answers, what would you consider to be Lincoln's fundamental values? Cite evidence to support your answer.
8. **Evaluate Form** Which of the two works better conveys each of the following ideas? Support your answers with details.
   - a sense of presidential authority
   - the urgency of the national crisis
   - the value of freedom
   - Lincoln's personal voice
9. **Synthesize Details** Review your answers to the quiz about Lincoln's life and times that you took before reading these works. Based on your reading and the historical information provided, explain which aspects of Lincoln's **legacy** are fact and which are myth. In your opinion, should Lincoln be considered a great leader? Give reasons for your answer.

Literary Criticism

10. **Critical Interpretations** Often critical of Lincoln's policies, Frederick Douglass also spoke warmly of his honesty and moral conviction. He stated, "The image of the man went out with his words, and those who read them knew him." Based on your own reading, what impressions do you have of Lincoln's character? Explain your answer.

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
WRITE A LETTER Knowing he'd be speaking to an audience of people mourning the tremendous losses of the Civil War, Lincoln chose his words carefully. To show his respect for their heavy sacrifices, he used elevated language that conveyed a sense of their importance in history. Imagine that you are a parent who lost a son at Gettysburg, fighting for either the Union or the Confederate army. Write a **three-paragraph letter** to Lincoln explaining your response to the Gettysburg Address.	***A successful letter will*** • clearly state its purpose • use precise words to express emotion • convey a sense of historic importance • use an appropriate tone

GRAMMAR AND STYLE

USE LANGUAGE EFFECTIVELY Review the **Grammar and Style** note on page 564. In the Gettysburg Address, Lincoln makes effective use of the rhetorical device of **repetition.** Here is an example:

> *It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us . . .* (lines 13–15)

To emphasize the purpose of the solemn occasion, Lincoln repeats the word *dedicate,* as well as other verbs and abstract nouns, throughout his address. As he repeats words, he sometimes introduces subtle shifts in their meaning, encouraging reflection among the mourners.

PRACTICE Rewrite the following paragraph, incorporating repetition to emphasize key points.

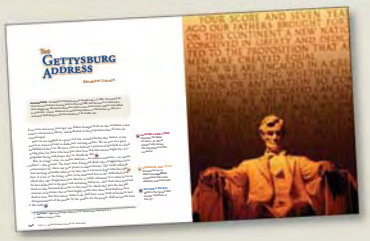
> I was among the mourners who heard your eloquent and inspiring speech at Gettysburg. It made me want to write to you, and it caused me to think about what we are fighting for. My son was 19 years old when he enlisted. He was 20 when he was killed. My family and I can hardly bear the loss, but we have no other choice. We can only hope that his death—and the loss of thousands of others—will not have been in vain. As a parent, it is my sincere hope this is true. Speaking as a citizen of the United States, I can only pray the soldiers have not died for nothing.

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

Reading for Information

Voices from the Civil War

- Letter, page 571
- Letter, page 572
- Diary Entry, page 573
- Speech, page 574



Use with the Gettysburg Address, page 564.

Abraham Lincoln delivered the Gettysburg Address to an audience gathered in honor of fallen Union soldiers. How do you think they reacted to it? Might the same speech have been received differently by a Southern audience? The following documents can give you some insight into differing perspectives on the Civil War. After reading each text, take a moment to imagine how each author might have responded to Lincoln's message; later, you'll be asked to write such a response.

Skill Focus: Analyze Primary Sources

As you know, **primary sources** are materials written or made by people who took part in or witnessed the events portrayed. As such, these sources give you something you would probably miss if you read a more removed account. Many primary sources describe individual, personal experiences expressed in the writers' own voices.

The letters, diary entry, and speech you are about to read are all primary sources of information on the Civil War. Read the background paragraph before each document as well as its title and date, noting

- the form of the document (letter, diary entry, or speech)
- when and where it was written or delivered
- whether it was intended for a public or private audience
- some of the details that shaped the author's perspective

Record what you learn on a chart such as the one shown here. Then, as you read the texts, consider how these factors may have influenced the content.

Author	Form of Writing	Time & Place Created	Intended Audience	Relevant Details About the Author
Robert E. Lee				
Sullivan Ballou				
Mary Chesnut				
Sojourner Truth				

Robert E. Lee had a distinguished career in the U.S. Army until his home state of Virginia seceded from the Union. At that point, his loyalty to Virginia compelled him to join the Confederate army, where he became a general and one of the Confederacy's greatest heroes.

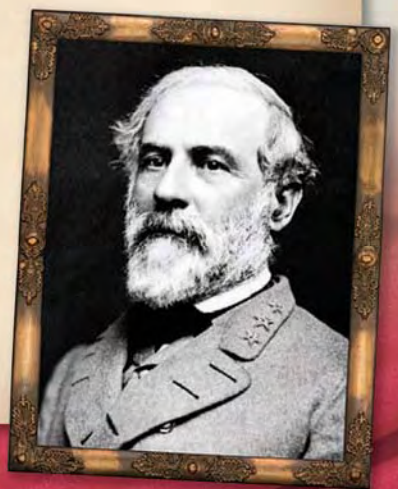
Letter to His Son

January 23, 1861

. . . The South, in my opinion, has been aggrieved by the acts of the North, as you say. I feel the aggression, and am willing to take every proper step for redress. It is the principle I contend for, not individual or private gain. As an American citizen, I take pride in my country, her prosperity and institutions, and would defend any State if her rights were invaded. But I can anticipate no greater calamity for the country than a dissolution of the Union. It would be an accumulation of all the evils we complain of, and I am willing to sacrifice everything but honor for its preservation. I hope, therefore, that all constitutional means will be exhausted before there is a recourse to force. Secession is nothing but revolution. The framers of our Constitution never exhausted so much labor, wisdom and forbearance in its A formation, and surrounded it with so many guards and securities, if it was intended to be broken by every member of the Confederacy at will. It was intended for 'perpetual union' so expressed in the preamble, and for the establishment of a government, not a compact, which can only be dissolved by revolution, or the consent of all the people in convention assembled. It is idle to talk of secession. Anarchy would have been established, and not a government by Washington, Hamilton, Jefferson, Madison, and the other patriots of the Revolution. . . . Still, a Union that can only be maintained by swords and bayonets, and in which strife and civil war are to take the place of brotherly love and kindness, has no charm for me. I shall mourn for my country and for the welfare and progress of mankind. If the Union is dissolved, and the Government disrupted, I shall return to my native State and share the miseries of my people, and save in defence will draw my sword on none. B

A PRIMARY SOURCES
Reread lines 5–8. What does Lee want to preserve at any cost but his honor? What is his view of secession?

B PRIMARY SOURCES
Based on lines 18–21, how does Lee feel about maintaining the Union "by swords and bayonets"? Why?



Major Sullivan Ballou of the Second Rhode Island Regiment wrote the following letter to his wife on July 14, 1861. He was killed about a week later, at the first battle of Bull Run.



Letter to Sarah Ballou

My very dear Sarah:

The indications are very strong that we shall move in a few days—perhaps tomorrow. Lest I should not be able to write again, I feel impelled to write a few lines that may fall under your eye when I shall be no more. . . .

I have no misgivings about, or lack of confidence in the cause in which I am engaged, and my courage does not halt or falter. I know how strongly American Civilization now leans on the triumph of the Government, and how great a debt we owe to those who went before us through the blood and sufferings of the Revolution. And I am willing—perfectly willing—to lay down all my joys in this life, to help maintain this Government, and to pay that debt. . . .

Sarah my love for you is deathless, it seems to bind me with mighty cables that nothing but Omnipotence could break; and yet my love of Country comes over me like a strong wind and bears me unresistibly on with all these chains to the battlefield. C

The memories of the blissful moments I have spent with you come creeping over me, and I feel most gratified to God and to you that I have enjoyed them so long. And hard it is for me to give them up and burn to ashes the hopes of future years, when, God willing, we might still have lived and loved together, and seen our sons grown up to honorable manhood, around us. I have, I know, but few and small claims upon Divine Providence, but something whispers to me—perhaps it is the wafted prayer of my little Edgar, that I shall return to my loved ones unharmed. If I do not my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battlefield, it will whisper your name. Forgive my many faults, and the many pains I have caused you. How thoughtless and foolish I have often times been! How gladly would I wash out with my tears every little spot upon your happiness. . . .

But, O Sarah! If the dead can come back to this earth and flit unseen around those they loved, I shall always be near you; in the gladdest days and in the darkest nights . . . always, always, and if there be a soft breeze upon your cheek, it shall be my breath, as the cool air fans your throbbing temple, it shall be my spirit passing by. Sarah do not mourn me dead; think I am gone and wait for thee, for we shall meet again. . . .

C PRIMARY SOURCES
How committed is Ballou to the cause for which he is fighting? What reasons does he give for this degree of commitment?

Wife of a former South Carolina senator, James Chesnut, and a member of the Southern gentility, Mary Chesnut socialized with many prominent Confederates. In her extensive diaries, she kept notes on the social and political conditions in the wartime South.

A Diary from Dixie

1864

September 1st — The battle is raging at Atlanta, our fate hanging in the balance.

September 2nd — Atlanta is gone. Well that agony is over. Like David, when the child was dead, I will get up from my knees, will wash my face and comb my hair. There is no hope, but we will try to have no fear. . . . D

September 21st — The President has gone West. He sent for Mr. Chesnut.

I went with Mrs. Rhett to hear Dr. Palmer. I did not know before how utterly hopeless was our situation. This man is so eloquent; it was hard to listen and not give way. Despair was his word, and martyrdom. He offered us nothing more in this world than the martyr's crown. He is not for slavery, he says; he is for freedom, the freedom to govern our own country as we see fit. He is against foreign interference in our state matters. That is what Mr. Palmer went to war for, it appears. Every day shows that slavery is doomed the world over. For that he thanked God. He spoke of this time of our agony; and then came the cry: "Help us, Oh God! Vain is the help of man." So we came away shaken to the depths. . . .

The end has come, no doubt of the fact. Our Army has so moved as to uncover Macon and Augusta. We are going to be wiped off the face of the earth. Now what is there to prevent Sherman taking General Lee in the rear. We have but two armies, and Sherman is between them now. E

September 29th — These stories of our defeats in the Valley fall like blows upon a dead body. Since Atlanta, I have felt as if all were dead within me, forever. Captain Ogden of General Chesnut's staff dined here today. Had ever a Brigadier with little or no brigade so magnificent a staff? The reserves, as somebody said, are gathered by robbing the cradle and the grave of men too old and boys too young. . . .

General Chesnut was away in Camden, but I could not wait. I gave the beautiful bride, Mrs. Darby, a dinner which was simply perfect. I was satisfied for once in my life with my own table, and I know pleasanter guests were never seated around any table whatsoever in the world. My house is always crowded. After all, what a number of pleasant people are thrown by war's catastrophes into Columbia. I call such society glorious. It is the wind-up, the Cassandra in me says; and the old life means to die royally.

D PRIMARY SOURCES
What does Chesnut feel after the fall of Atlanta?

E PRIMARY SOURCES
According to Chesnut, why did Dr. Palmer go to war? What did he not fight for?



An advocate for the rights of blacks and women, and herself a former slave, Sojourner Truth delivered this candid address to a progressive audience not long after the signing of the Emancipation Proclamation.

Speech to the American Equal Rights Association



May 9, 1867

My friends, I am rejoiced that you are glad, but I don't know how you will feel when I get through. I come from another field—the country of the slave. They have got their liberty—so much good luck to have slavery partly destroyed; not entirely. I want it root and branch destroyed. Then we will all be free indeed. I feel that if I have to answer for the deeds done in my body just as much as a man, I have a right to have just as much as a man. There is a great stir about colored men getting their rights, but not a word about the colored women; and if colored men get their rights, and not colored women theirs, you see the colored men will be masters over the women, and it will be just as bad as it was before. So I am for keeping the thing going while things are stirring; because if we wait till it is still, it will take a great while to get it going again. . . . I want women to have their rights. In the courts women have no right, no voice; nobody speaks for them. I wish woman to have her voice there among the pettifoggers. If it is not a fit place for women, it is unfit for men to be there. F

I am above eighty years old; it is about time for me to be going. I have been forty years a slave and forty years free, and would be here forty years more to have equal rights for all. I suppose I am kept here because something remains for me to do; I suppose I am yet to help to break the chain. I have done a great deal of work; as much as a man, but did not get so much pay. I used to work in the field and bind grain, keeping up with the cradler; but men doing no more, got twice as much pay; so with the German women. They work in the field and do as much work, but do not get the pay. We do as much, we eat as much, we want as much. I suppose I am about the only colored woman that goes about to speak for the rights of the colored women. I want to keep the thing stirring, now that the ice is cracked. What we want is a little money. You men know that you get as much again as women when you write, or for what you do. When we get our rights we shall not have to come to you for money, for then we shall have money enough in our own pockets; and may be you will ask us for money. But help us now until we get it. It is a good consolation to know that when we have got this battle fought we shall not be coming to you any more. You have been having our rights so long, that you think, like a slaveholder, that you own us. I know that it is hard for one who has held the reins for so long to give up; it cuts like a knife. It will feel all the better when it closes up again. I have been in Washington about three years, seeing about these colored people. Now colored men have the right to vote. There ought to be equal rights now more than ever, since colored people have got their freedom. G

F PRIMARY SOURCES
Is Sojourner Truth rejoicing over the outcome of the war? Why or why not?

G PRIMARY SOURCES
What is Sojourner Truth arguing for? What are two reasons she gives to support her claim?

Comprehension

1. **Recall** How did Robert E. Lee plan to respond if the Union was dissolved?
2. **Recall** What did Sullivan Ballou think would be his fate in battle?
3. **Recall** How did Mary Chesnut spend her time during the month of September 1864?
4. **Summarize** In the primary sources you just read, Union and Confederate soldiers and civilians reveal some of the motives they had for engaging in the Civil War. Summarize these motives.

Critical Analysis

5. **Analyze Author's Purpose** Think about what Ballou shares with his wife, Sarah. For what purpose—or purposes—would you say he is writing to her? Explain.
6. **Analyze Primary Sources** For each document, speculate on how the private or public nature of its intended audience may have affected its content.
7. **Analyze Author's Perspective** An author's perspective is the combination of life experiences, culture, values, and beliefs that influences his or her view on a topic. Drawing upon the information you recorded on your chart, describe each author's perspective on the Civil War.

Read for Information: Synthesize

WRITING PROMPT

Choose one of the four writers whose documents you just read, and imagine how this person might have responded to Lincoln's Gettysburg Address. Then summarize the imagined response, and support your ideas with evidence from the text.

To answer this prompt, choose a writer whose perspective on the war you think you understand well. Then follow these steps:

1. Reread the Gettysburg Address to remind yourself of Lincoln's message.
2. Bearing in mind the personal experiences and loyalties of your chosen writer and the thoughts and feelings he or she expresses about the war, imagine how he or she might have reacted to Lincoln's speech. Summarize this imaginary response.
3. Support your notion of that person's response with evidence from your chart and from the primary source written by that individual.

Literary Analysis Workshop

Realism

Most modern readers expect stories to be like real life. In the mid-19th century, however, a "realistic" story was considered radical and was even criticized. Despite this outcry, several famous American writers persevered, and in doing so, they initiated one of the most enduring movements in literary history.

The Rise of Realism

Realism in literature refers to writing that offers an accurate and detailed portrayal of actual life. It also refers to a literary movement that first developed in France in the mid-19th century and then spread to England, Russia, and the United States. Realism was born as a reaction to **romanticism,** an artistic and literary movement that glorified the individual and celebrated the emotions and imagination; it dominated literature during the early 19th century. Unlike the romantics, realists did not want to glorify anything. They simply wanted to depict reality, no matter how ordinary the characters or their circumstances. In basing their literature on careful observations of commonplace events and people, the realists believed they could shed light on greater social issues and concerns.



New York City sweatshop, circa 1912

In the United States, realism was also the product of a rapidly changing society. By the end of the Civil War in 1865, America was changing from a predominantly rural society to an urban one and was experiencing the effects of the Industrial Revolution. Many writers were inspired to depict the effects of these dramatic social changes on the average citizen. The first American writers to experiment with realism—in the 1870s and 1880s—were Mark Twain, William Dean Howells, and Henry James. In the following decades, the realist movement spawned several related movements, such as **naturalism, regionalism,** and **local color** (see pages 632–633).

Characteristics of Realism

COMPLEX CHARACTERS IN ORDINARY PLACES

In realist fiction, character exploration and development became more important than plot. Often the characters were laborers, businessmen, or housewives from the lower and middle classes. Exploring details of a personality or a relationship could reveal important complexities, contradictions, and ironies, especially those related to social or economic issues.

The realist writer might write long, involved descriptions of a character's inner thoughts, usually focused on personal concerns or the mundane events of his or her everyday life. Realist fiction would typically

- focus on **complex characters** who are ordinary people, not heroes or villains
- portray ordinary **settings,** especially those that allow for accurate depictions of society and culture
- depict true-to-life **dialogue** that captures the dialects and idioms of conversation

DETACHED NARRATION

Realist writers adopted the scientific method of detached observation. This allows the narrator of a story to sound unbiased and distant, as if simply recording the complete facts of the story. The reader is then allowed to draw his or her own conclusions. Notice the detached perspective of the narrator and the detailed **description** in this passage.

> A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck.
>
> **—Ambrose Bierce, "An Occurrence at Owl Creek Bridge"**

SOCIAL THEMES

The literature of realism sought to explore the key issues of the time: What are the implications of modern technology? What are the effects of urbanization? Realist **themes** are typically concerned with class conflicts, urbanization, marriage, and family life. In his novel *The Rise of Silas Lapham,* author William Dean Howells tells the story of a family coming to terms with new wealth, acquisition, and corruption. In the following passage, Howells relates the family's initial responses to their newfound wealth.

> Their first years there were given to careful getting on Lapham's part, and careful saving on his wife's. Suddenly the money began to come so abundantly that she need not save; and then they did not know what to do with it. A certain amount could be spent on horses, and Lapham spent it; his wife spent on rich and rather ugly clothes and a luxury of household appointments. Lapham had not yet reached the picture-buying stage of the rich man's development, but they decorated their house with the costliest and most abominable frescoes. . . .
>
> **—William Dean Howells, *The Rise of Silas Lapham***

ROMANTICISM VS. REALISM

To understand the different perspectives and subject matter of romanticism and realism, consider these two prose examples:

Romanticism
In that moment of the afternoon, the sun fell upon the snow drifts in an ethereal light, and all the heavens seemed to shine down upon the frozen fields, as if promising, one day, the ascent of spring.

Realism
At 4:00 each afternoon, the sunlight cast long shadows along the frozen landscape. The whistle of the clothing factory would blow, and the workers would stream out from the opened doors and squint into the last light of the day.

Close Read

What effect does the detached perspective in Bierce's passage have on the reader? From these few lines, what is your reaction to this character?

Close Read

What do you think might happen to the Laphams, given what you know about the typical **themes** in realism?

American Masterpiece

The Red Badge of Courage

Stephen Crane



Stephen Crane
1871–1900

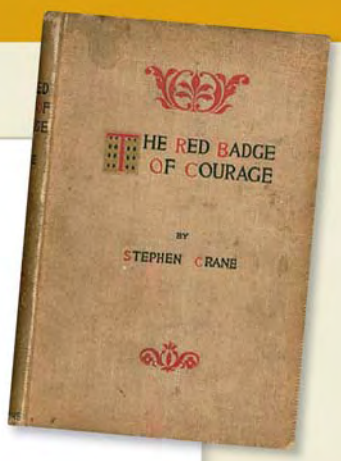
ABOUT THE AUTHOR Stephen Crane had a knack for writing about his experiences—before he even had them! His first novel, *Maggie: A Girl of the Streets,* for example, exposed the brutal realities of New York slum life. Yet Crane wrote its first draft while still in college, *before* moving to the slums himself in search of work as a journalist. Similarly, Crane wrote *The Red Badge of Courage,* a Civil War novel acclaimed by soldiers and veterans for presenting combat realistically, having never seen battle himself. When asked how he knew so much about war, Crane once stated that he learned what it meant to fight while playing football as a boy. He also learned about war from his brother William, an expert on the battles of Chancellorsville and Gettysburg.

After *The Red Badge of Courage* became a hit, newspapers were eager to hire Crane. He was taken on as a war correspondent to cover the Greco-Turkish War and the Spanish-American War and was finally able to observe battle himself. However, Crane nearly drowned when his ship capsized on the way to Cuba to report on the insurrection there. The incident inspired his famous story "The Open Boat" (page 710); it also contributed to the poor health that claimed his life at the age of 28.

ABOUT THE NOVEL In *The Red Badge of Courage,* Crane focuses on a single, unnamed Civil War battle—the details suggest Chancellorsville—seen from the viewpoint of Henry Fleming, a young private who had recently enlisted in the Union army. Through Henry's eyes the reader experiences the long, tedious wait for battle; the utter chaos once the fighting begins; and the ironic twists of fate that determine who will survive and who will perish. Much of the "action" takes place in Henry's mind as he struggles to adapt to his environment, tries to comprehend his new experiences, and worries about whether he will prove courageous or cowardly.

LEGACY OF A MASTERPIECE "There was no real literature of our Civil War," Ernest Hemingway once observed, "until Stephen Crane wrote *The Red Badge of Courage.*" Crane's great novel is considered a pioneering work of realistic war fiction, breaking with tradition in a number of ways. First, it focuses not on kings or generals but on a lowly private caught up in the action. Second, it ignores the great sweep of history and deals instead with one character's impressions. Finally, the novel is almost completely devoid of heroics. "The idea of falling like heroes on ceremonial battlefields," remarked novelist and critic Ford Madox Ford, "was gone forever."

In the following passage, Henry Fleming (referred to as "the youth") gets his first real taste of battle.



"Here they come! Here they come!" Gun locks clicked.

Across the smoke-infested fields came a brown swarm of running men who were giving shrill yells. They came on, stooping and swinging their rifles at all angles. A flag, tilted forward, sped near the front.

As he caught sight of them the youth was momentarily startled by a thought that perhaps his gun was not loaded. He stood trying to rally his faltering intellect so that he might recollect the moment when he had loaded, but he could not.

A hatless general pulled his dripping horse to a stand near the colonel of the 304th. He shook his fist in the other's face. "You've got to hold 'em back!" he shouted, savagely; "you've got to hold 'em back!"

In his agitation the colonel began to stammer. "A-all r-right, General, all right, by Gawd! We-we'll do our—we-we'll d-d-do—do our best, General." The general made a passionate gesture and galloped away. The colonel, perchance to relieve his feelings, began to scold like a wet parrot. The youth, turning swiftly to make sure that the rear was unmolested, saw the commander regarding his men in a highly resentful manner, as if he regretted above everything his association with them.

The man at the youth's elbow was mumbling, as if to himself: "Oh, we're in for it now! oh, we're in for it now!"

The captain of the company had been pacing excitedly to and fro in the rear. He coaxed in schoolmistress fashion, as to a congregation of boys with primers. His talk was an endless repetition. "Reserve your fire, boys—don't shoot till I tell you—save your fire—wait till they get close up—don't be damned fools—"

Perspiration streamed down the youth's face, which was soiled like that of a weeping urchin. He frequently, with a nervous movement, wiped his eyes with his coat sleeve. His mouth was still a little way open.

He got the one glance at the foe-swarming field in front of him, and instantly ceased to debate the question of his piece being loaded. Before he was ready to begin—before he had announced to himself that he was about to fight—he threw the obedient, well-balanced rifle into position and fired a first wild shot. Directly he was working at his weapon like an automatic affair.

He suddenly lost concern for himself, and forgot to look at a menacing fate. He became not a man, but a member. He felt that something of which he was a part—a regiment, an army, a cause, or a country—was in a crisis. He was welded into a common personality which was dominated by a single desire. For some moments he could not flee, no more than a little finger can commit a revolution from a hand.

An Occurrence at Owl Creek Bridge

Short Story by Ambrose Bierce

NOTABLE QUOTE

"Nothing is so improbable as that which is true."

FYI

Did you know that Ambrose Bierce . . .

- was one of 13 children, whose names all began with the letter *A*?
- was awarded 15 commendations for bravery under fire?
- was nicknamed Bitter Bierce for his cynical humor and cruel wit?
- also wrote under the names Mrs. J. Milton Bowers and Dod Grile?

Author Online

For more on Ambrose Bierce, visit the **Literature Center** at **ClassZone.com.**



Ambrose Bierce

1842–c. 1914

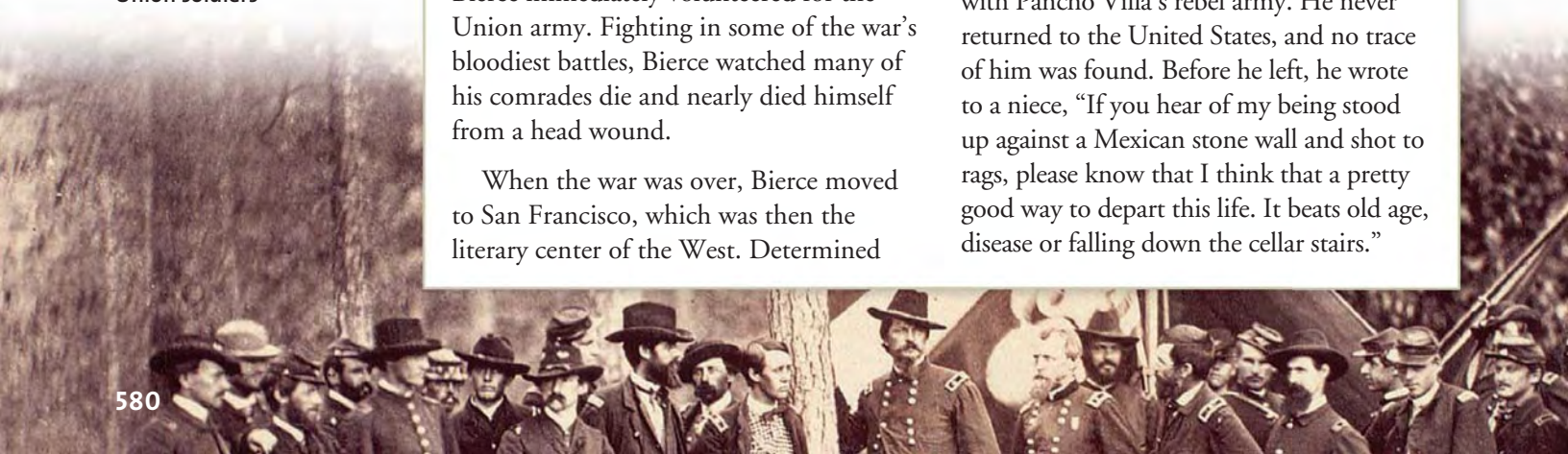
As a Civil War soldier, Ambrose Bierce was an eyewitness to the harsh realities of war. The brutal contrast between soldiers' dreams of glory and the senselessness of warfare became a recurring theme in Bierce's postwar short stories, including his suspenseful tale "An Occurrence at Owl Creek Bridge."

In the Line of Fire Born into a poor, intensely religious family, Bierce spent his early years on an Indiana farm. At age 15, he left home for a job at a newspaper, where he set type. Three years later, the Civil War broke out, and the idealistic Bierce immediately volunteered for the Union army. Fighting in some of the war's bloodiest battles, Bierce watched many of his comrades die and nearly died himself from a head wound.

When the war was over, Bierce moved to San Francisco, which was then the literary center of the West. Determined to become a writer, Bierce took a job as a night watchman, which allowed him ample time for reading and for polishing his writing skills. He started writing a regular newspaper column and became infamous for exposing bigotry, hypocrisy, and corruption with razor-sharp satire. His cutting wit earned him the title "the Wickedest Man in San Francisco." Such a reputation delighted Bierce, who kept on his desk a human skull that he claimed belonged to one of his critics.

A Morbid Imagination Bierce began publishing short stories in the 1870s, when realism was becoming the dominant literary style in American fiction. Although Bierce's true-to-life war stories inspired realist writers like Stephen Crane, his fiction often included surreal or ghostly events. Like Edgar Allan Poe, to whom he was often compared, Bierce was fascinated with strange and horrible deaths, and he described them with his characteristic dark humor and a sense of irony. Bierce also went beyond realism in his experiments with narration, pioneering the use of multiple points of view in a single story.

Vanished At 71, Bierce revisited Civil War battle sites where he had fought and then went to Mexico to report on the Mexican Revolution as an observer with Pancho Villa's rebel army. He never returned to the United States, and no trace of him was found. Before he left, he wrote to a niece, "If you hear of my being stood up against a Mexican stone wall and shot to rags, please know that I think that a pretty good way to depart this life. It beats old age, disease or falling down the cellar stairs."



Union soldiers

LITERARY ANALYSIS: POINT OF VIEW

Because the narrator is the voice that tells a story, the reader only knows what the narrator is able to tell. Therefore, the narrator's role in the story's events and his or her range of knowledge about the characters help reveal the story's point of view. Types of **point of view** include

- **first person:** told by a character in the work whose knowledge is limited to his or her own experiences
- **third-person omniscient:** told by a voice outside the story who reveals the thoughts and feelings of all the characters
- **third-person limited:** told by a voice outside the story who focuses on one character's thoughts and feelings

As you read, look for clues in the narration that help identify the point of view in Ambrose Bierce's story.

READING SKILL: ANALYZE STRUCTURE

To analyze the **structure** of a literary work, you examine the relationship between its parts and its content. This story is divided into three numbered sections, each of which occurs at a different point in time. After you read each section, summarize the events that occur and note when they take place. Use a chart like the one shown to record your notes.

	What Happens	When
Section 1		

VOCABULARY IN CONTEXT

Bierce used the words in Column A in his tale of a man facing death. Test your knowledge by matching each vocabulary word with its synonym in Column B.

Column A	Column B
1. interminable	**a.** swaying
2. poignant	**b.** painful
3. ineffable	**c.** predicting
4. summarily	**d.** unending
5. oscillation	**e.** indescribable
6. ludicrous	**f.** evil
7. presaging	**g.** immediately
8. malign	**h.** laughable

Explore the Key Idea

Can we escape the INEVITABLE?

KEY IDEA "An Occurrence at Owl Creek Bridge" opens with an execution about to take place. Standing on an isolated, heavily guarded bridge, with a noose around his neck, the protagonist is doomed. There is no **escape.** Or is there?

DISCUSS In a small group, list ways people respond when faced with a bad situation they cannot change. Classify each response as useful or destructive. When does it make sense to look for a way out, and when is it time to accept the inevitable?



An Occurrence at Owl Creek Bridge

Ambrose Bierce

I

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the sleepers[1] supporting the metals of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it. A

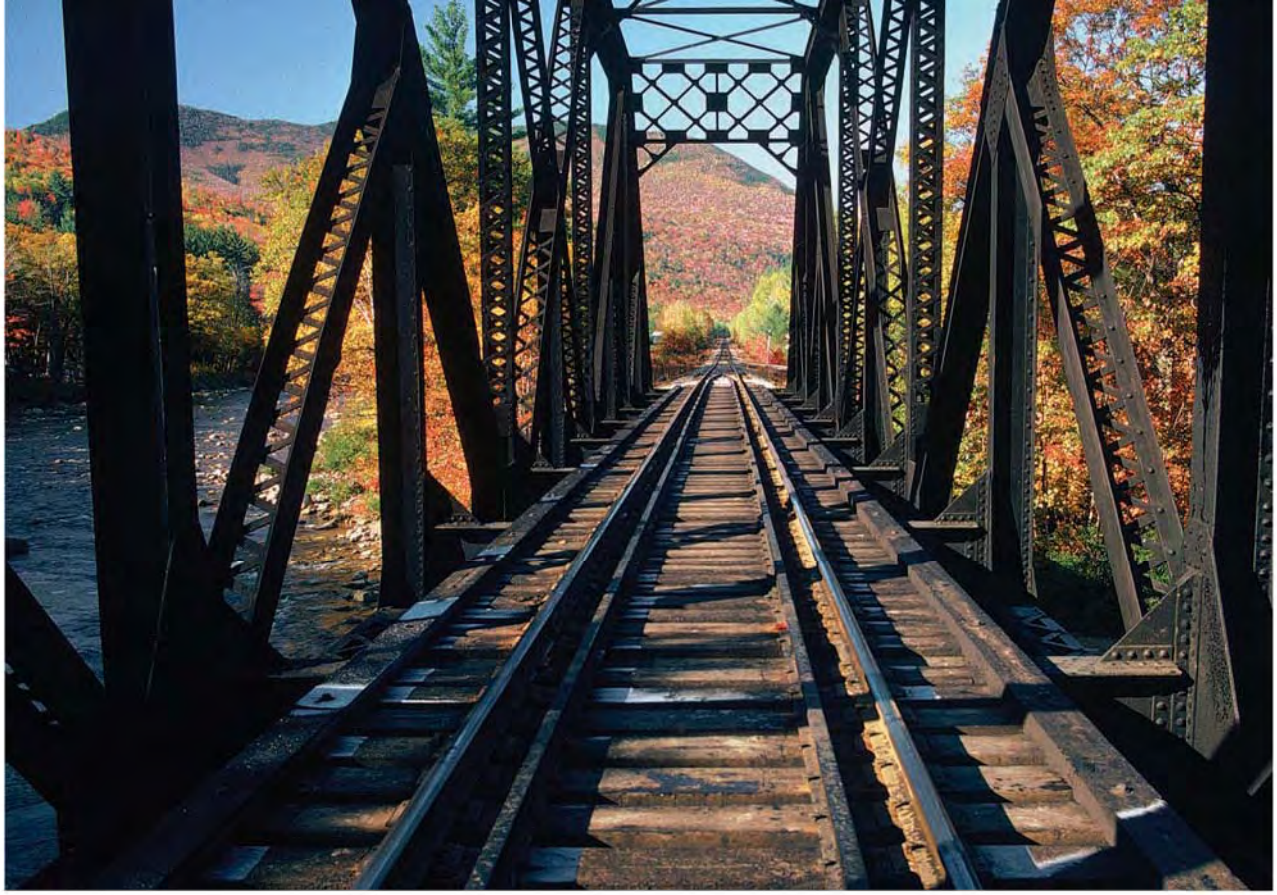
Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground—a gentle acclivity[2] topped with a stockade of vertical tree trunks, loopholed for rifles, with a single embrasure[3] through which protruded the muzzle of a brass cannon commanding the bridge. Midway of the slope between bridge and fort were the spectators—a single company of infantry in line, at "parade rest," the butts of the rifles on the ground, the barrels inclining slightly backward against the right

ANALYZE VISUALS
Based on this image, what do you predict will happen in the story?

A POINT OF VIEW
Identify the point of view used in lines 1–15. What does the **tone** of the description tell you about the narrator's perspective?

1. **sleepers:** railroad ties.
2. **acclivity:** an upward slope.
3. **embrasure:** a flared opening in a wall for a gun, with sides angled so that the inside opening is larger than that on the outside.





shoulder, the hands crossed upon the stock.[4] A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well-fitting frock-coat. He wore a mustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in

4. **stock:** the wooden part of the rifle that serves as a handle.

turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgment as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his "unsteadfast footing," then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream! B

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by—it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell.[5] He awaited each stroke with impatience and—he knew not why—apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. "If I could free my hands," he thought, "I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."

As these thoughts, which have here to be set down in words, were flashed into the doomed man's brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside. C

B POINT OF VIEW
Note that the third-person point of view narrows from omniscient to limited. What **sensory details** alert you to this change in perspective?

C ANALYZE STRUCTURE
If the story were told in chronological order, what would you expect to happen next?

II

Peyton Farquhar was a well-to-do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with the gallant army that had fought the disastrous campaigns ending with the fall of Corinth,[6] and he chafed under the

5. **the tolling of a death knell:** the slow, steady ringing of a bell at a funeral or to indicate death.

6. **Corinth:** a town in Mississippi that was the site of a Civil War battle in 1862.

inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in war time. Meanwhile he did what he could. No service was too humble for him to perform in aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels or trains will be **summarily** hanged. I saw the order." D

"How far is it to the Owl Creek bridge?" Farquhar asked.

"About thirty miles."

"Is there no force on this side the creek?"

"Only a picket post[7] half a mile out, on the railroad, and a single sentinel at this end of the bridge."

"Suppose a man—a civilian and student of hanging—should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tow."[8]

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout. E

summarily (sə-mĕr′ə-lē) *adv.* quickly and without ceremony

D ANALYZE STRUCTURE
Compare lines 97–101 with the description in lines 1–21. What details connect these two sections of the story?

E POINT OF VIEW
Reread lines 113–116. Explain what the reader knows that Peyton Farquhar does not. Which type of third-person point of view allows the author to give the reader details that are hidden from the characters?

III

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened—ages later, it seemed to him—by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, **poignant** agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared to flash along well-defined lines of ramification[9] and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating

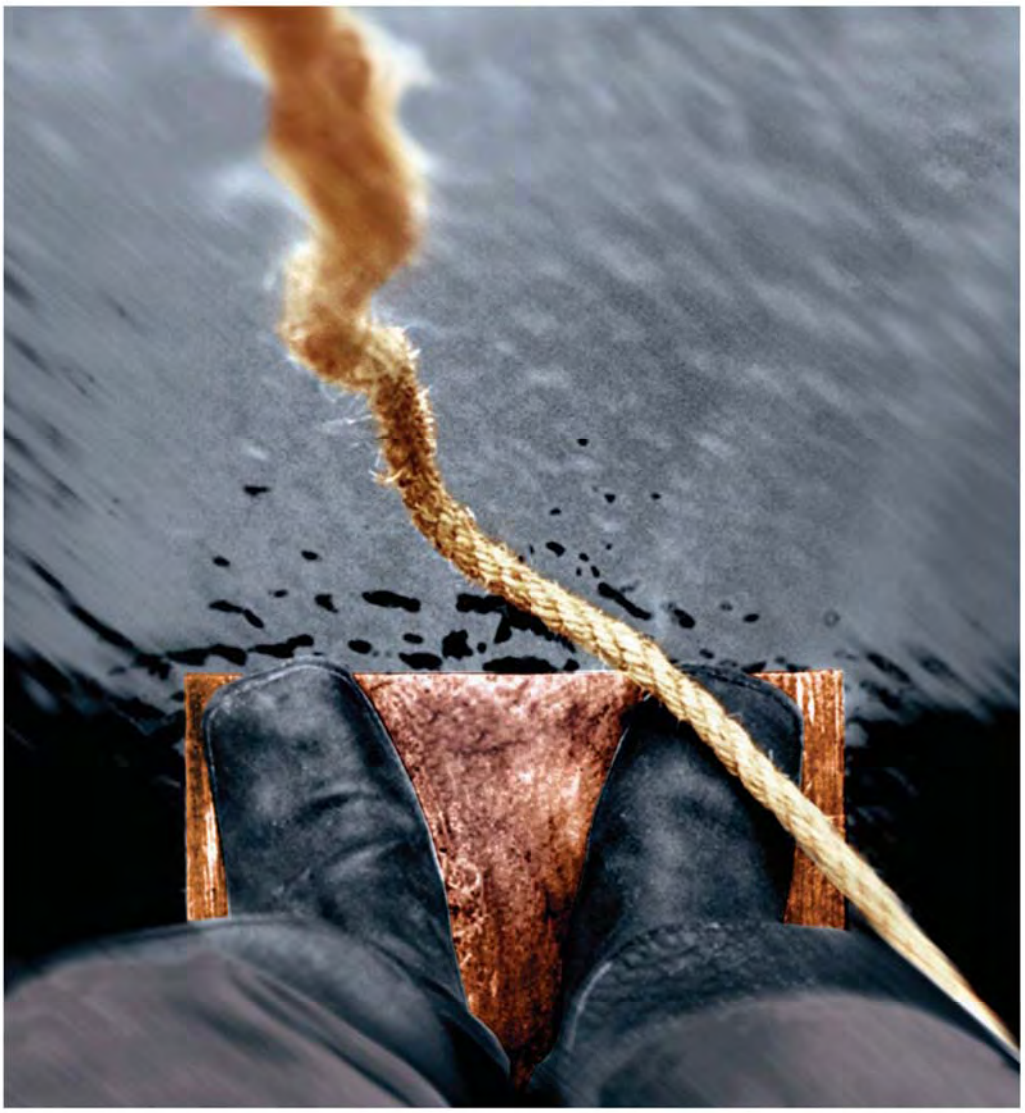
poignant (poin′yənt) *adj.* physically or mentally painful

7. **picket post:** the camp of soldiers who are assigned to guard against a surprise attack.
8. **tow** (tō): coarse, dry fiber.
9. **flash . . . ramification:** spread out rapidly along branches from a central point.

him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fullness—of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of **oscillation,** like a vast
130 pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud plash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!—the idea seemed to him **ludicrous.** He opened his eyes in the darkness and saw above him a gleam

oscillation (ŏs′ə-lā′shən) *n.* the action of swinging back and forth

ludicrous (lo͞o′dĭ-krəs) *adj.* laughably absurd; ridiculous



ANALYZE VISUALS
Whose point of view does the image reflect? What details can you not see when limited to this point of view?

of light, but how distant, how inaccessible! He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface—knew it with reluctance, for he was now very comfortable. "To be hanged and drowned," he thought, "that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair." F

He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort!—what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at his neck. They tore it away and thrust it fiercely aside, its undulations resembling those of a water-snake. "Put it back, put it back!" He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire; his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish![10] But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the surface. He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf—saw the very insects upon them: the locusts, the brilliant-bodied flies, the gray spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass. The humming of the gnats that danced above the eddies of the stream, the beating of the dragon-flies' wings, the strokes of the water-spiders' legs, like oars which had lifted their boat—all these made audible music. A fish slid along beneath his eyes and he heard the rush of its body parting the water.

He had come to the surface facing down the stream; in a moment the visible world seemed to wheel slowly round, himself the pivotal point, and he saw the bridge, the fort, the soldiers upon the bridge, the captain, the sergeant, the two privates, his executioners. They were in silhouette against the blue sky. They shouted and gesticulated, pointing at him. The captain had drawn his pistol, but did not fire; the others were unarmed. Their movements were grotesque and horrible, their forms gigantic.

F POINT OF VIEW
Contrast the point of view used in lines 137–142 with that used in the opening of the story. What effect does this shift in perspective have on the reader's experience of the story?

10. **racked . . . anguish:** stretched and twisted with unendurable physical pain.

Suddenly he heard a sharp report and something struck the water smartly within a few inches of his head, spattering his face with spray. He heard a second report, and saw one of the sentinels with his rifle at his shoulder, a light cloud of blue smoke rising from the muzzle. The man in the water saw the eye of the man on the bridge gazing into his own through the sights of the rifle. He observed that it was a gray eye and remembered having read that gray eyes were keenest, and that all famous marksmen had them. Nevertheless, this one had missed.

A counter-swirl had caught Farquhar and turned him half round; he was again looking into the forest on the bank opposite the fort. The sound of a clear, high voice in a monotonous singsong now rang out behind him and came across the water with a distinctness that pierced and subdued all other sounds, even the beating of the ripples in his ears. Although no soldier, he had frequented camps enough to know the dread significance of that deliberate, drawling, aspirated chant; the lieutenant on shore was taking a part in the morning's work. How coldly and pitilessly—with what an even, calm intonation, **presaging,** and enforcing tranquillity in the men—with what accurately measured intervals fell those cruel words:

"Attention, company! . . . Shoulder arms! . . . Ready! . . . Aim! . . . Fire!"

presaging (prĕs′ĭj-ĭng) *adj.* predicting **presage** *v.*



Farquhar dived—dived as deeply as he could. The water roared in his ears like the voice of Niagara, yet he heard the dulled thunder of the volley and, rising again toward the surface, met shining bits of metal, singularly flattened, oscillating slowly downward. Some of them touched him on the face and hands, then fell away, continuing their descent. One lodged between his collar and neck; it was uncomfortably warm and he snatched it out.

As he rose to the surface, gasping for breath, he saw that he had been a long time under water; he was perceptibly farther down stream—nearer to safety. The soldiers had almost finished reloading; the metal ramrods flashed all at once in the sunshine as they were drawn from the barrels, turned in the air, and thrust into their sockets. The two sentinels fired again, independently and ineffectually.

The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning.

"The officer," he reasoned, "will not make that martinet's[11] error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!"

An appalling plash within two yards of him was followed by a loud, rushing sound, *diminuendo*,[12] which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its deeps! A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken a hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

"They will not do that again," he thought; "the next time they will use a charge of grape.[13] I must keep my eye upon the gun; the smoke will apprise me—the report arrives too late; it lags behind the missile. That is a good gun."

Suddenly he felt himself whirled round and round—spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men—all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color—that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In a few moments he was flung upon the gravel at the foot of the left bank of the stream—the southern bank—and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he

11. **martinet's:** alluding to a strict disciplinarian or person who demands that regulations be followed exactly.

12. ***diminuendo*** (dĭ-mĭn′yo͞o-ĕn′dō) *Italian*: gradually decreasing in loudness.

13. **grape:** short for grapeshot, a cluster of several small iron balls fired in one shot from a cannon.



noted a definite order in their arrangement, inhaled the fragrance of their blooms. A strange, roseate light shone through the spaces among their trunks and the wind made in their branches the music of æolian harps.[14] He had no wish to perfect his escape—was content to remain in that enchanting spot until retaken.

A whiz and rattle of grapeshot among the branches high above his head roused him from his dream. The baffled cannoneer had fired him a random farewell. He sprang to his feet, rushed up the sloping bank, and plunged into the forest.

All that day he traveled, laying his course by the rounding sun. The forest seemed **interminable;** nowhere did he discover a break in it, not even a woodman's road. He had not known that he lived in so wild a region. There was something uncanny in the revelation.

ANALYZE VISUALS
Compare this image with the description given in lines 237–240. What associations does each scene call to mind?

interminable
(ĭn-tûr′mə-nə-bol)
adj. endless

14. **music of æolian** (ē-ō′lē-ən) **harps:** heavenly, or unearthly, music.

By night fall he was fatigued, footsore, famishing. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Overhead, as he looked up through this rift in the wood, shone great golden stars looking unfamiliar and grouped in strange constellations. He was sure they were arranged in some order which had a secret and **malign** significance. The wood on either side was full of singular noises, among which—once, twice, and again, he distinctly heard whispers in an unknown tongue.

malign (mə-līn′) *adj.* evil; harmful

His neck was in pain and lifting his hand to it he found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue—he could no longer feel the roadway beneath his feet!

Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene—perhaps he has merely recovered from a delirium. He stands at the gate of his own home. All is as he left it, and all bright and beautiful in the morning sunshine. He must have traveled the entire night. As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of **ineffable** joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forward with extended arms. As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon—then all is darkness and silence!

ineffable (ĭn-ĕf′ə-bəl) *adj.* beyond description; inexpressible

Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge.

G POINT OF VIEW
Describe the change in point of view that occurs in lines 275–279. What impact does this change have on your understanding of the story?

Comprehension

1. **Summarize** What is Peyton Farquhar's background?
2. **Recall** How does Farquhar die?
3. **Clarify** Why did the soldier who visited Farquhar give him such detailed information about the bridge?

Literary Analysis

4. **Make Inferences** What is the Union soldiers' reason for hanging Farquhar? Cite evidence to support your inference.
5. **Analyze Structure** Review the chart you created as you read. How would the story be different if it were told in chronological order?
6. **Examine Point of View** Citing at least two examples from the story, explain how the shifts in point of view affect the level of **suspense.** What would be different about the story if it were told entirely from the **third-person omniscient** point of view?
7. **Make Judgments About Sensory Details** Bierce uses sensory details to provide clues to Farquhar's state of mind. In each of the following episodes, what sensory details suggest that Farquhar's perceptions may be unreliable?
   - on the bridge (lines 60–70)
   - in the river (lines 161–172)
   - reaching land (lines 231–240)
   - in the woods (lines 255–260)
8. **Interpret Themes** Reread lines 80–91. Based on the contrast between Farquhar's dreams of wartime glory and his ultimate fate, what point might Bierce be making about
   - heroism
   - the realities of war
   - the dangers of fantasy
9. **Evaluate Narrative Devices** In your opinion, did Bierce intend Farquhar's miraculous **escape** to seem believable? Cite evidence from the story to support your view.

Literary Criticism

10. **Author's Style** Compare Bierce's use of realistic and fantastic elements in this story. Which label—realistic or fantastic—best describes Bierce's style? Support your answer with details.

Vocabulary in Context

VOCABULARY PRACTICE

Decide whether these statements using the vocabulary words are true or false.

1. A **ludicrous** TV show would probably make you cry.
2. A job that is performed **summarily** tends to take a long time.
3. An **ineffable** pleasure is likely to leave you speechless with joy.
4. A **malign** decision could cause others pain and suffering.
5. Climbing a very steep ladder is an example of **oscillation.**
6. You would typically describe a standup comic's performance as **poignant.**
7. Messages **presaging** happiness tend to make a fortuneteller popular.
8. If a school day seems **interminable,** it feels like it will never be over.

WORD LIST

ineffable
interminable
ludicrous
malign
oscillation
poignant
presaging
summarily

VOCABULARY IN WRITING

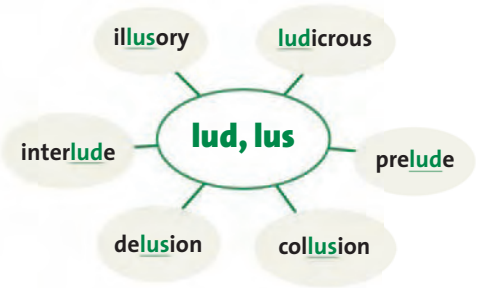
Looking back over this story, you might find several clues hinting at its ending. Using three or more vocabulary words, write a brief description of those clues. You might start like this.

EXAMPLE SENTENCE

*Both physical and psychological clues **presaging** Farquhar's fate are revealed through careful rereading of the story.*

VOCABULARY STRATEGY: THE LATIN ROOT *lud*

The vocabulary word *ludicrous* contains the Latin root *lud,* meaning "play." This root, which may also be spelled *lus,* can be found in a number of English words. To understand words with *lud* or *lus,* use context clues as well as your knowledge of the meaning of the root.



PRACTICE Choose the word from the word web that best completes each sentence. Consider what you know about the Latin root and the other word parts shown. If necessary, consult a dictionary.

1. In the _____ between the scenes, a violinist performed for the audience.
2. He suffers from the _____ that he is a good golfer.
3. Though she dresses expensively, her wealth is more _____ than real.
4. As a _____ to the main act, a young, inexperienced band played.
5. As a result of the two guards' _____, a prisoner was allowed to escape.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Voices of the Civil War

Near the outbreak of the Civil War, writer Ralph Waldo Emerson remarked, "All arts disappear in the one art of war." In other words, the necessities of warfare—military, political, economic, and social—act somehow to discourage or diminish the creation of what might be termed "serious literature." Yet fine nonfiction writing about searing national issues emerged in the years prior to, during, and immediately following the Civil War.

The selections beginning on page 538 include many forms of nonfiction: autobiography, speeches, documents, letters, and diaries. Perhaps these forms served as better vehicles than poems or short stories might have for the people of the day who wanted to explore their personal responses to the war. In any case, the nonfiction here is valuable for several reasons:

- It gives readers a glimpse into the events and culture of the writers' troubled time.
- It provides each writer's personal response to what was happening all around.
- It presents a good overview of the many different factions that made up the country at the time.

Writing to Synthesize

Write an essay describing both the historical and the personal insights you gained from reading the nonfiction in this unit.

Consider

- the historical facts you learned from the selections (important figures, dates, battles, and so forth)
- the personal concerns of the writers (their opinions, worries, pride, and so forth)
- what you can infer about the country as a whole from the many voices of its writers



Lincoln at Gettysburg II (1939–1942), William H. Johnson. Gouache and pen and ink on paper, 19 3/4″ × 17 1/16″.

Extension

VIEWING & REPRESENTING

Perhaps the most important writer of this period was Abraham Lincoln. Presented with a divided nation, Lincoln took on the task of uniting all of its various factions. Examine the image of Lincoln shown here. Based upon your reading and your prior knowledge of President Lincoln, give a brief **oral critique** of how he is portrayed in this painting. Discuss the style of the work as a whole, Lincoln's placement in relation to other figures in the painting, the colors used, and any other aspects you consider important.

Media Study

from An Occurrence at Owl Creek Bridge

Film Clips on MediaSmart DVD

From Page to Screen

Since 1932, the short story "An Occurrence at Owl Creek Bridge" has been adapted for the screen at least four times. Its Civil War setting, heart-pounding suspense, and surprise ending make it an ideal story to adapt to film. In this lesson, you'll view three clips from the 2005 version to explore one of the ways Ambrose Bierce's tale has been adapted for the big screen.

The Filmmaker's Challenge

The fact that the main action of the story takes place in the mind of the character Peyton Farquhar creates a challenge for a filmmaker. To reveal a character's thoughts, a filmmaker must rely on such devices as **voice-over narration,** in which the character speaks his or her thoughts, and **flashbacks,** which present a scene from the character's memory.

In his film, director Brian James Egen provided only subtle clues that what the audience sees is not what is actually happening. "I had to create a feeling," Egen says, "from the time the rope breaks to the end, as if it was real. I wanted the audience to be taken completely by surprise, so we created the scenes as realistically as possible."



Brian James Egen directs an actor on location.

Comparing Texts: Point of View

Point of view in film can be either objective or subjective. In the **objective point of view,** the camera acts as a neutral recorder of action. It is used to show scenes as they would occur in reality. In the **subjective point of view,** the camera becomes a participant in the scene and seems to get inside a character's head by showing the viewer exactly what the character sees.

Read the following passage from the story and visualize the events. When you view the clips, pay special attention to this moment in the film. How close does the film come to the scene as you imagined it? Compare Bierce's use of the **third-person limited point of view** with the point of view used by the filmmaker. Notice the ways in which both the story and the film emphasize this moment.

He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf—saw the very insects upon them: the locusts, the brilliant-bodied flies, the gray spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass.

Viewing Guide

MediaSmart DVD

- **Film:** *An Occurrence at Owl Creek Bridge*
- **Director:** Brian James Egen
- **Genre:** Historical thriller
- **Running Time:** 14 minutes

The three clips you'll view from *An Occurrence at Owl Creek Bridge* include Farquhar's hanging and escape, his long walk through the night to reach his wife, and, of course, the sudden ending. You may want to watch the clips more than once in order to analyze them.

NOW VIEW

***CLOSE VIEWING:* Media Analysis**

1. **Compare Point of View** Think about the scene in the film that corresponds to the passage shown from the story. Did the filmmaker use the **objective** or **subjective point of view?** What is the effect of this point of view in comparison with Bierce's use of the **third-person limited?**
2. **Analyze Montage** A **montage** is a succession of shots, often short and without dialogue, intended to create a particular effect or suggest meaning. What do you think the filmmaker wanted to convey with the montage of Farquhar's family and home in the third clip?
3. **Evaluate the Adaptation** How effective do you think the filmmaker was in adapting Bierce's story to the big screen? Think about the following:
   - the rising suspense in the hanging scene
   - the voice-over narration
   - moments in the film that do not appear in the story

Writing Workshop

Biographical Narrative

People and ideas like the ones you've read about in this unit are what change our world. To investigate how someone has influenced your life, write your own biographical narrative.

WRITER'S ROAD MAP

Biographical Narrative

WRITING PROMPT 1

Writing from Your Life Write a biographical narrative about a person who you believe is important or influential. Include anecdotes and details to help your reader visualize the person clearly. Make sure your reader understands why the person is important to you.

People to Write About

- a friend who taught you something important
- a teacher who made a difference to you
- a relative who helped you

WRITING PROMPT 2

Writing from Literature Writing about another person can give you insight into that person's life and his or her significance. Do some research and write a biographical narrative about one of the writers in this unit whose life inspires or intrigues you.

Writers to Consider

- Frederick Douglass
- Abraham Lincoln
- Sojourner Truth
- Mary Chesnut

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**



KEY TRAITS

1. IDEAS
- Provides a **dominant impression** of a clearly identified person
- Includes **anecdotes** to describe the person
- Uses **dialogue** to show the subject's personality

2. ORGANIZATION
- Draws the reader in with an intriguing **introduction**
- Provides **background information** about the person as needed
- **Concludes** by showing the significance of the person

3. VOICE
- Uses a **tone** that clearly conveys the writer's attitude toward the person

4. WORD CHOICE
- Includes **sensory details** to help readers get a focused impression of the person
- Uses **precise words** to describe the person's physical appearance, personality traits, and actions

5. SENTENCE FLUENCY
- Varies **sentence beginnings and structures**

6. CONVENTIONS
- Employs **correct grammar and usage**

Part 1: Analyze a Student Model

Online INTERACTIVE MODEL CLASSZONE.COM

Travis Saelzler
Fayetteville High School

A Mentor to Remember

The first time I saw him, he was running down the hall with one end of his tie over his shoulder, his arms overflowing with books and notes, leaving papers fluttering to the floor behind him. He disappeared into Room 203, tie flapping. "That," I muttered to myself, "can only be Mr. Moore." A school legend, Mr. Moore has become my most memorable teacher and mentor.

Mr. Moore was in a class by himself. That doesn't mean his classes were poorly attended. On the contrary, they were always filled to capacity. English, Russian, French, American history, world religions, Western civilization—no matter what he taught, he made learning an exciting experience. That's because what mattered most to him wasn't the subject but the students. Mr. Moore respected and understood us and helped us understand ourselves.

One way we learned who we were was by just watching him be himself. When the other teachers wore jeans and flannel shirts to class, he dressed in a suit and tie, "to be suitable," he punned. Because he was comfortable with who he was, it didn't matter to him that he looked somewhat out of place.

He was also endearingly absent-minded. I'll never forget the time the announcement came over the loudspeaker: "Anyone knowing about a car abandoned by the side of the road a few blocks from the school should contact the office immediately."

"Oh! Well! I'll be back in just a moment!" Mr. Moore said as he scurried from the classroom.

"I bet that's Mr. Moore's car," I said, and several of my classmates agreed. We just figured he had run out of gas and left the car where it had coughed to a stop. And that's exactly what had happened.

KEY TRAITS IN ACTION

Lively **introduction** uses **precise words** and strong **sensory details.**

The writer supplies helpful **background information** about Mr. Moore's classes and begins building a **dominant impression** of him: he is an unusual but talented teacher.

Reveals Mr. Moore's character by quoting **dialogue** and sharing an **anecdote.**

Even though Mr. Moore seemed unaware of what others thought of him, he cared deeply about us and what we thought of ourselves. He knew exactly how to draw students out and encourage us to participate. The way he listened carefully and found something valuable in every question made us feel important. When just learning the Russian alphabet gave me nightmares, Mr. Moore calmed me down, then found a student in his advanced class who agreed to tutor me in exchange for extra credit. When a student in our world religions class developed severe complications from diabetes, Mr. Moore visited her in the hospital. He encouraged interaction, questions, debate, and different ways of looking at things, and his lessons addressed every possible learning style. In our Western civilization class, for example, we held a council of Greek gods and goddesses, made mobiles tracing the theme of guilt through history, and presented a song, poem, dance, or pantomime depicting our visions of the future. After struggling with that last activity, I thought, "We're not just studying history, but learning to make it by figuring out what kind of world we want to help create."

Then there were Mr. Moore's tests. All his exams were open-book, and we could bring along whatever additional materials we wanted. That's because he wasn't as interested in getting answers as he was in getting us to ask our own questions and come up with new ideas. For me, the only way to study for his tests was to freewrite about the material, letting my mind wander and make its own connections. His respect and trust meant more than any grade I've ever gotten.

That gift will always be with Mr. Moore's students. Even if we forget who won the Trojan War or how to spell Thucydides, we will remember how Mr. Moore helped us get to know ourselves. He's already so much more than a teacher to me; I'm sure he will be a lifelong mentor. What more can a teacher do for his or her students?

Overall **tone** is respectful and admiring.

Uses interior monologue to illustrate Mr. Moore's impact on the writer.

A variety of **sentence beginnings and structures** hold the reader's interest.

Conclusion shows Mr. Moore's lasting significance in the writer's life and leaves readers with a question to ponder.

Part 2: Apply the Writing Process

PREWRITING

What Should I Do?

1. Analyze the prompt.
Choose one of the prompts on page 598 and read it at least twice. Circle the phrase that tells you the kind of writing you will be doing. Underline phrases that tell you what you must include. Also, think about your audience. Will you be writing just for your teacher or for your classmates as well?

What Does It Look Like?

WRITING PROMPT Write a biographical narrative about a person who you believe is important or influential. Include anecdotes and details to help your reader visualize the person clearly. Make sure your reader understands why the person is important to you.

Once I choose my subject, I should think about what my teacher and my classmates already know about him or her.

2. Choose your subject.
Brainstorm a list of people who would be interesting to write about. Put an asterisk by the person you choose.

Grandma Freddi—taught me to be less judgmental
**Mr. Moore—respected me, made class fun*
Ed—my best friend for three years, helped me when I was in a car accident

3. Describe the person.
How does (or did) he or she look, behave, speak, and interact with others? Which characteristics make the person so special? List those traits. Decide on a **dominant impression**—the main opinion or idea you want your reader to learn about this person.

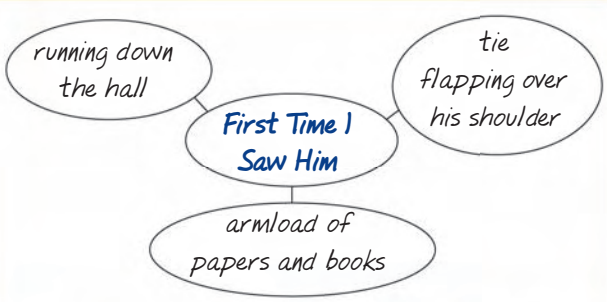
TIP **If you have selected Prompt 2, you will need to research the person you have chosen.**

Mr. Moore's traits
- *absent-minded*
- *does things his own way*
- *really cares about students*
- *helps us learn who we are*

Dominant impression: *unusual but talented teacher*

4. Gather typical anecdotes and incidents.
Think of stories about the person that support the dominant impression you want to convey. Use a graphic organizer to record specific sensory details.

TIP **Choose stories and details that reveal something significant about your subject.**



DRAFTING

What Should I Do?

1. Plan your narrative.
Decide which points you want to make about your subject to convey a dominant impression of him or her. Make a chart of those points and the details or anecdotes that support them.

What Does It Look Like?

Characteristic	Supporting Details
absent-mindedness	leaving car at side of road
being his own person	wearing suit and tie "to be suitable"
caring about students	arranging for tutoring, visiting student in hospital
helping us know ourselves	involving us in subject matter (visions-of-future assignment)

2. Craft an intriguing introduction.
Begin with a few well-chosen details or with an anecdote. Your goal is to "hook" your reader and give clues about your subject's values or personality.

TIP **As you draft, avoid clichés (overused expressions). See page 604 for a list of clichés and suggestions for original alternatives.**

Intriguing details

The first time I saw him, he was running down the hall with one end of his tie over his shoulder, his arms overflowing with books and notes, leaving papers fluttering to the floor behind him.

A relevant anecdote

I'll never forget the time the announcement came over the loudspeaker: "Anyone knowing about a car abandoned by the side of the road a few blocks from the school should contact the office. . . ."

3. End forcefully.
Make sure your conclusion reinforces the dominant impression and leaves readers with something to think about. You might include a memorable quotation or question.

TIP **Before revising, consult the key traits on page 598 and the rubric and peer-reader questions on page 604.**

A quotation

"The ability to learn is a gift," Mr. Moore used to tell us. That gift will always be with me.

A thoughtful question

He's already so much more than a teacher to me; I'm sure he will be a lifelong mentor. What more can a teacher do for his or her students?

REVISING AND EDITING

What Should I Do?	What Does It Look Like?
1. Include rich sensory details. • Circle words that refer to sight, smell, touch, taste, or sound. • If your draft doesn't have many circles, add fresh, inventive sensory details.	~~I watched him close the door.~~ He disappeared into Room 203, tie flapping. We just figured that he had run out of gas and left the car where it ~~was~~ had coughed to a stop.
2. Delete irrelevant information. • Underline details, anecdotes, descriptions, and dialogue that describe your subject. • Review what you underlined, deleting material that doesn't support the dominant impression you want to get across.	He knew exactly how to draw students out and encourage us to participate. ~~Once, when he pointed with a piece of chalk at someone who wanted to speak, it flew out of his hand and hit the window.~~ The way he listened carefully and found something valuable in every question made us feel important.
3. Add background information. • Ask a peer reader to point out statements that need more explanation. • Weave in necessary background information. **See page 604:** Ask a Peer Reader	**Peer reader's question: What subjects did Mr. Moore teach?** English, Russian, French, American history, world religions, Western civilization—no matter what he taught, he made learning an exciting experience.
4. Make the significance clear. • Put [brackets] around passages that explain what makes this person interesting or significant. • If you don't have many brackets, add details about your subject's importance to you.	[One way we learned who we were was by just watching him be himself.] When the other teachers wore jeans and flannel shirts to class, he dressed in a suit and tie, "to be suitable," he punned. Because he was comforable with who he was, it didn't matter to him that he looked somewhat out of place. All his exams were open-book, and we could bring along whatever additional materials we wanted. That's because he wasn't as interested in getting answers as he was in getting us to ask our own questions and come up with new ideas.

Preparing to Publish

Biographical Narrative

Apply the Rubric

A strong biographical narrative . . .

- ☑ introduces the person in a way that makes the reader want to know more
- ☑ clearly identifies the person
- ☑ uses detailed descriptions, sensory details, anecdotes, and dialogue to give a dominant impression of the person
- ☑ weaves in background information to provide context and clarity
- ☑ reveals the writer's attitude toward the person through precise words and an appropriate tone
- ☑ includes a variety of sentence beginnings and structures
- ☑ concludes memorably by summarizing the significance of the person to the writer

Ask a Peer Reader

- How would you describe this person in your own words?
- What details, if any, do I need to add?
- Why is this person meaningful to me?



Avoid Clichés

Cliché	Creative Alternative
He had his head in the clouds.	He was endearingly absent-minded.
He was a people person.	What mattered most to him wasn't the subject but the students.
He was one in a million.	His respect and trust meant more than any grade I've ever gotten.
I am his number-one fan.	I'm sure he will be a lifelong mentor.

Check Your Grammar

Do not shift verb tenses needlessly. Inconsistent tenses can confuse your reader.

All his exams were open-book, and we ~~can~~ could bring along whatever additional materials we ~~want~~ wanted.

See pages R59–R60: Verbs

Writing Online

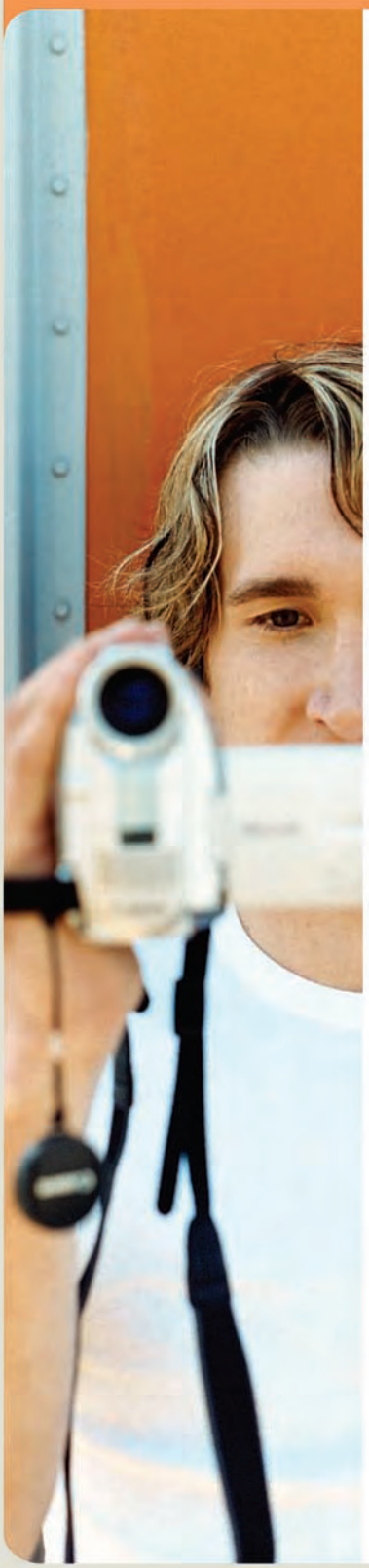
PUBLISHING OPTIONS

For publishing options, visit the **Writing Center** at **ClassZone.com.**

ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the **Assessment Center** at **ClassZone.com.**

PUBLISHING WITH TECHNOLOGY



Producing a Video Documentary

Here's your chance to sit in the director's chair. Use your biographical narrative as the basis for a video documentary.

Planning the Documentary

1. **Look for audio and visual materials.** Can you interview the person on tape or video? Find out if he or she has photographs, newspaper clippings, or other visuals that you could use. If you wrote about a historical figure, you might look for an expert to interview about that person.
2. **Create a script.** Using your narrative as a starting point, create a **script** for your documentary. Think about where to use voice-over narration, interview footage, and music. Consider including opening and closing credits.
3. **Develop a storyboard.** Plan what your audience will see and hear shot by shot. Include several types of camera positions, such as **establishing shots** (wide-angle shots that set the scene), **medium shots,** and **close-ups.**



Voice-over *A school legend, Mr. Moore has become my most memorable teacher and mentor.*



Excerpt from interview *"My job is to get students to come up with new ideas and learn to evaluate their own work."*

Producing the Documentary

1. **Find out what equipment is available.** Your school may have a camcorder that you can borrow. If you have video editing software, you can record scenes in any order; if not, you will have to film each scene sequentially.
2. **Record the video and the voice-overs.** Follow your script and storyboard carefully.
3. **Pull it together.** Review your footage, reshooting as necessary. When you are satisfied, screen your documentary for neighbors or classmates. Ask for specific feedback so you can make your next documentary even better.

C ARGUMENT
Identify the examples of racial injustice that King provides as **evidence** to convince his audience to share his views.

Text not available
for electronic use.
Please refer to the
text in the textbook.

D RHETORICAL DEVICES
Reread lines 71–92. What examples of **parallelism** help make the expression of ideas concise and memorable?

exalted (ĭg-zôl′tĭd) *adj.* raised up **exalt** *v.*

5. **unearned suffering is redemptive:** undeserved suffering is a way of earning freedom or salvation.
6. **Governor . . . nullification:** Rejecting a federal order to desegregate the University of Alabama, Governor George Wallace claimed that the principle of nullification (a state's alleged right to refuse a federal law) allowed him to resist federal "interposition," or interference, in state affairs.

Patroling Barnegat

Walt Whitman

Wild, wild the storm, and the sea high running,
Steady the roar of the gale, with incessant undertone muttering,
Shouts of demoniac laughter fitfully piercing and pealing,
Waves, air, midnight, their savagest trinity lashing,
Out in the shadows there milk-white combs careering,
On beachy slush and sand spirts of snow fierce slanting,
Where through the murk the easterly death-wind breasting,
Through cutting swirl and spray watchful and firm advancing,
(That in the distance! is that a wreck? is the red signal flaring?)
Slush and sand of the beach tireless till daylight wending,
Steadily, slowly, through hoarse roar never remitting,
Along the midnight edge by those milk-white combs careering,
A group of dim, weird forms, struggling, the night confronting,
That savage trinity warily watching.

GO ON

Comprehension

DIRECTIONS *Answer these questions about "The Wind begun to knead the Grass—."*

1. What effect do the dashes have on your reading and understanding of the poem?

A They tell you to read some words without emphasis because they are less important to the poem's meaning.

B They show where similes and metaphors occur and help convey their meaning.

C They help establish the poem's rhythm and indicate a pause after each description.

D They call attention to rhyming words and mark the end of sentences within the poem.

2. What does the simile in lines 1–2 suggest about the wind?

A The wind is gently ruffling the grass.

B A windy day is a good day for baking.

C The direction of the wind is inconsistent.

D The wind is strong as it pushes against the grass.

3. Dickinson uses similes and personification to describe different aspects of

A someone's personality

B a thunderstorm

C a dam breaking

D small-town life

4. The personification of the wind, the leaves, and the dust conveys a sense of

A natural order

B gentle guidance

C unpredictable power

D domestic happiness

5. The slant rhyme of *abroad* and *road* in lines 6 and 8 draws attention to the

A wagons hurrying on the road

B chaotic unruliness of the wind

C travelers caught by the weather

D contrast of the leaves against the dust

6. Which words best describe the speaker's tone in lines 1–18?

A fearful and serious

B gloomy and somber

C exhilarated and playful

D optimistic and confident

7. Dickinson most likely uses irregularly capitalized words in this poem to emphasize

A key words that tell the story

B the rhythm of the rain

C her opinion of the events

D emotions conveyed in the poem

8. Dickinson personifies the "Thunders" in line 10 as people who gossip to call attention to thunder's

A dramatic display

B sinister rumbling

C meaningless noise

D frightening power

DIRECTIONS *Answer these questions about "Patroling Barnegat."*

9. Which poetic devices does Whitman use in line 1 to make a dramatic exclamation?

A cataloging and parallelism

B simile and personification

C repetition and inverted word order

D slant rhymes and inventive punctuation

10. By ending each line with a participle, Whitman is using

A imagery to convey an idea

B parallelism to create rhythm

C details to communicate tone

D personification to describe an object

11. Whitman uses the irregular meter of free verse to

A convey the wildness of the storm

B present a contrast with the subject

C suggest daily life near the sea

D establish movement in the poem

12. The effect of Whitman's catalog of sights and sounds on the beach is to

A build tension

B emphasize ideas

C honor people

D celebrate everyday diction

13. What effect does Whitman achieve by repeating the word *through* in lines 7–11?

A He interrupts the chronological order of events.

B He mimics the sound of the wind blowing across the beach.

C He emphasizes the relentlessness of the darkness, the waves, and the wind.

D He focuses attention on how a storm damages the surrounding area.

14. Which word best describes the tone Whitman creates in lines 1–8?

A tragic **C** triumphant

B hysterical **D** suspenseful

DIRECTIONS *Answer this question about both poems.*

15. Which statement best contrasts the tone at the end of the two poems?

A The Dickinson poem is factual; the Whitman poem is reflective.

B The Dickinson poem is sad; the Whitman poem is exuberant.

C The Dickinson poem is peaceful; the Whitman poem is frantic.

D The Dickinson poem is menacing; the Whitman poem is distant.

Written Response

SHORT RESPONSE *Write three or four sentences to answer this question.*

16. Whitman often repeats words and phrases in his poetry. What effect does he achieve in "Patroling Barnegat" by writing the phrases "savagest trinity" in line 4, "savage trinity" in line 14, and "milk-white combs careering" in lines 5 and 12?

EXTENDED RESPONSE *Write two or three paragraphs to answer this question.*

17. Compare Whitman's and Dickinson's writing styles. Which poetic devices does Dickinson use to describe a storm? Which poetic devices does Whitman use?

GO ON

Vocabulary

DIRECTIONS *Use context clues and the Latin word and root definitions to answer the following questions about words in the two poems.*

1. The Latin word *livere* means "to be bluish." The most likely meaning of the word *livid* as it is used line 12 of "The Wind begun to knead the Grass—" is

A extremely furious

B very pale

C in a state of shock

D leaden colored

2. The Latin prefix *in-* means "not" and the Latin word *cessare* means "to stop." The most likely meaning of the word *incessant* as it is used in line 2 of "Patroling Barnegat" is

A continuing without interruption

B concluding a recent action

C pausing periodically

D resuming activity

3. The word *remit* comes from the Latin prefix *re-,* which means "backward," and the Latin word *mittere,* which means "to send." The most likely meaning of the word *remitting* as it is used in line 11 of "Patroling Barnegat" is

A letting up

B waiting

C forgiving

D restoring

DIRECTIONS *Use context clues to answer the following questions about words in the two poems.*

4. The most likely meaning of the word *quartering* as it is used in line 20 of "The Wind begun to knead the Grass—" is

A. locating

B. measuring

C. splitting into parts

D. making visible

5. What is the most likely meaning of *demoniac* as it is used in line 3 of "Patroling Barnegat"?

A. thunderous

B. fiendish

C comical

D sincere

6. What is the most likely meaning of the word *careering* as it is used in lines 5 and 12 of "Patroling Barnegat"?

A pounding

B growing

C rushing

D falling

Writing & Grammar

DIRECTIONS *Read this passage and answer the questions that follow.*

(1) With a weight of 13,632 tons and a length of 729 feet, the *Edmund Fitzgerald* was the largest carrier on the Great Lakes when it first sailed in 1958. (2) Seventeen years later, the ship would sink in Lake Superior. (3) At 2:20 p.m. on November 9th, 1975, the *Fitzgerald* departed Superior, Wisconsin, destined for Detroit. (4) Shortly afterwards, the National Weather Service issued gale warnings for the area. (5) The next day, winds gusting up to 70 knots and waves cresting as high as 30 feet shook the ship. (6) Water came onto the deck. (7) At approximately 7:15 that evening, the ship vanished from radar observation, and all 29 crew members were lost. (8) It was later discovered that the ship had dropped about 530 feet to the bottom of Lake Superior. (9) That day of November 10, 1975, will always be remembered.

1. Choose the best way to rewrite the underlined portion of sentence 2 to convey a more somber tone.

A Seventeen years later, the hefty ship
B Seventeen short years later, the ship
C Seventeen productive years later, the ship
D Seventeen years later, the doomed ship

2. Choose the best example of a vivid verb to replace the underlined word in sentence 5.

A pushed
B stirred
C propelled
D battered

3. Choose the best example of a vivid verb to replace the underlined word in sentence 6.

A splashed
B washed
C crashed
D seeped

4. Choose the best way to rewrite the underlined portion of sentence 7 to convey a more somber tone.

A all 29 crew members were tragically lost.
B all 29 crew members were unfortunately lost.
C all 29 crew members were suddenly lost.
D all 29 crew members were definitely lost.

5. Choose the best example of a vivid verb to replace the underlined word in sentence 8.

A fallen
B plunged
C sunk
D floated

6. Choose the best way to rewrite the underlined portion of sentence 9 to convey a more somber tone.

A That unexpected day
B That memorable day
C That fateful day
D That historic day



UNIT 3

Great Reads

Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 492–493 with these additional works.

What DIVIDES *a nation?*

Classic Slave Narratives

edited by Henry Louis Gates Jr.

This collection of classic slave narratives provides testimony to the horrors of bondage and sheds light on the American slave experience. The volume contains two of the best-known examples of "literature of escape"—the stories of Frederick Douglass and Olaudah Equiano—as well as two narratives by women—Harriet Jacobs and Mary Prince.

Battle Cry of Freedom

by James M. McPherson

This history of the Civil War brings all aspects of the conflict to vivid life, from the momentous episodes that preceded the war, to the battles, politics, and personalities of the war itself. James McPherson provides readers with the framework they need to understand the complex economic, political, and social forces that divided the nation and led the country to war.

Journal of a Residence on a Georgian Plantation in 1838–1839

by Frances Anne Kemble

After her marriage, Fanny Kemble discovered the source of her wealthy husband's income: rice plantations that depended upon the labor of more than 600 slaves. This journal, published after her divorce, describes the appalling conditions Fanny found on one of the plantations and her attempts to improve life for the slaves there.

Is anything worth DYING FOR?

The Personal Memoirs of Ulysses S. Grant

by Ulysses S. Grant

Dying of throat cancer, Ulysses S. Grant spent his last days looking back upon the most important years of his life—the years he spent as the commander of the Union army in the Civil War. Here, in what Mark Twain called "the best [memoirs] of any general's since Caesar," Grant recalls how he managed to defeat Robert E. Lee and the Confederate army.

Co. Aytch: A Confederate Memoir of the Civil War

by Sam R. Watkins

Sam Watkins was 21 years old when the Civil War broke out. A native of Columbia, Tennessee, he didn't want to miss out on the "big show." Volunteering as a private, he served in Company H of the Maury Grays, First Tennessee Regiment. From that lowly position, Watkins fought in almost every major clash, from the battle of Shiloh to the battle of Nashville.

Lincoln

by David Herbert Donald

Pulitzer Prize–winning author David Donald tells the story of Abraham Lincoln, the man who managed to hold together a nation of vastly differing regional interests during the turmoil and tragedy of the Civil War. Donald's Lincoln emerges as ambitious yet fallible, with a remarkable capacity for growth—a man who spent his whole life learning and growing to eventually become one of our nation's greatest presidents.



Why do people BREAK RULES?

Leaves of Grass
by Walt Whitman

Walt Whitman created a daring new kind of poetry that would become a major force in the world of literature. Whitman first published this volume himself, in 1855, with only 12 poems. He expanded and revised the book over the course of his life as his experiences and the nation's history changed and grew.

Letters of Emily Dickinson
by Emily Dickinson

Emily Dickinson's ingenuity, sensitivity, and wit course through her letters as well as her poetry. Compiled by a close friend, Dickinson's letters were first published in 1894, eight years after her death. Although she became increasingly reclusive and rarely saw her friends in her later years, this volume of letters shows that she thought of them often and affectionately.

Daisy Miller
by Henry James

In this short novel, a wealthy young woman named Daisy Miller takes the grand tour of Europe. In the 19th century, such a long trip was a rite of passage for well-to-do young Americans. In Rome, Daisy's friendship with an Italian man, though innocent, causes her to be shunned by her peers. Yet she refuses to change her carefree ways. By disregarding the social rules of her community, Daisy sets herself up for tragedy.

Is it important to FACE REALITY?

Shiloh: A Novel
by Shelby Foote

This modern novel gives readers an up-close impression of the battle of Shiloh from the perspectives of many different soldiers who fought in it. Each chapter consists of the first-person accounts of various narrators, Union and Confederate, telling of what transpires in their own little corner of the battle.

Ambrose Bierce's Civil War
by Ambrose Bierce, edited by William McCann

Ambrose Bierce is one of the few writers of his day who actually fought in the Civil War. As a result, his gritty depictions of battle and close observation of soldiers' daily lives have the ring of authenticity. This collection includes both personal memoirs and fictional accounts of the war.

Life in the Iron Mills
by Rebecca Harding Davis

Decades before most Americans took notice, Rebecca Harding Davis unveiled the human costs of industrialism in *Life in the Iron Mills*. She concentrated on the stunted lives of factory workers, showing the dirty hovels where they lived, their unwholesome food, their constant labor, and their lack of education. Her story was one of the first works of American fiction to acknowledge such realities. Yet Davis also looked beyond social conditions to explore her characters' hidden yearnings for artistic expression and lasting love.



UNIT 4

Preview Unit Goals

LITERARY ANALYSIS

- Analyze descriptive language, including imagery, figurative language, repetition, and diction
- Understand regionalism and naturalism as literary movements
- Analyze characteristics of regionalism and naturalism
- Identify and analyze literary elements, including setting, plot, conflict, theme, and tone
- Analyze irony

READING

- Make inferences and draw conclusions about characters
- Analyze author's perspective
- Analyze primary sources
- Analyze how an author's choice of genre affects the expression of a theme or topic

WRITING AND GRAMMAR

- Write a literary analysis paper
- Use gerunds and gerund phrases
- Use passive and active voice effectively

SPEAKING, LISTENING, AND VIEWING

- Interpret and evaluate messages in photography and fine art
- Create a visual representation
- Create a power presentation

VOCABULARY

- Use knowledge of Latin roots to understand word meaning
- Discriminate between connotative and denotative meanings of words
- Read and understand analogies

ACADEMIC VOCABULARY

- regionalism
- naturalism
- analogy
- descriptive language
- irony
- author's perspective

Online LITERATURE CLASSZONE.COM

Literature and Reading Center
Writing Center
Vocabulary Center

Regionalism and Naturalism


Willa Cather



1870–1910

CAPTURING THE AMERICAN LANDSCAPE

- Regionalism and Local Color Writing
- A New Role for Women
- The Rise of Naturalism

UNIT 4

Questions of the Times

DISCUSS Consider the following questions with your classmates. Then read on to learn how these issues affected people living during this period and how the questions were reflected in the writing of the time.

What makes a place UNIQUE?

In the post–Civil War years, the United States was growing and changing at such a rapid pace that many Americans felt they were losing their regional identities. People were proud of the things they felt made them unique, and writers responded to this impulse by attempting to record the character of the country's distinct regions. What is it exactly that makes a place unique?

Does the universe CARE?

Life was quite difficult for many Americans during this period. Native Americans, African Americans, immigrants, factory workers, laborers, and farmers struggled daily against poverty and oppression. To many, it seemed that life was unfair—that despite their efforts, they could not escape their fate. Do you think people can control their destiny, or are they simply victims of circumstance?





How are women's ROLES CHANGING?

Women of this era were becoming more educated, politically aware, and ambitious. Yet they were not allowed to vote, and those who stepped outside their homes to become artists, writers, and reformers faced strong disapproval and warnings that such activities were "unnatural" for women. How have women's roles evolved over the years?

Why are there "haves" and "HAVE-NOTS"?

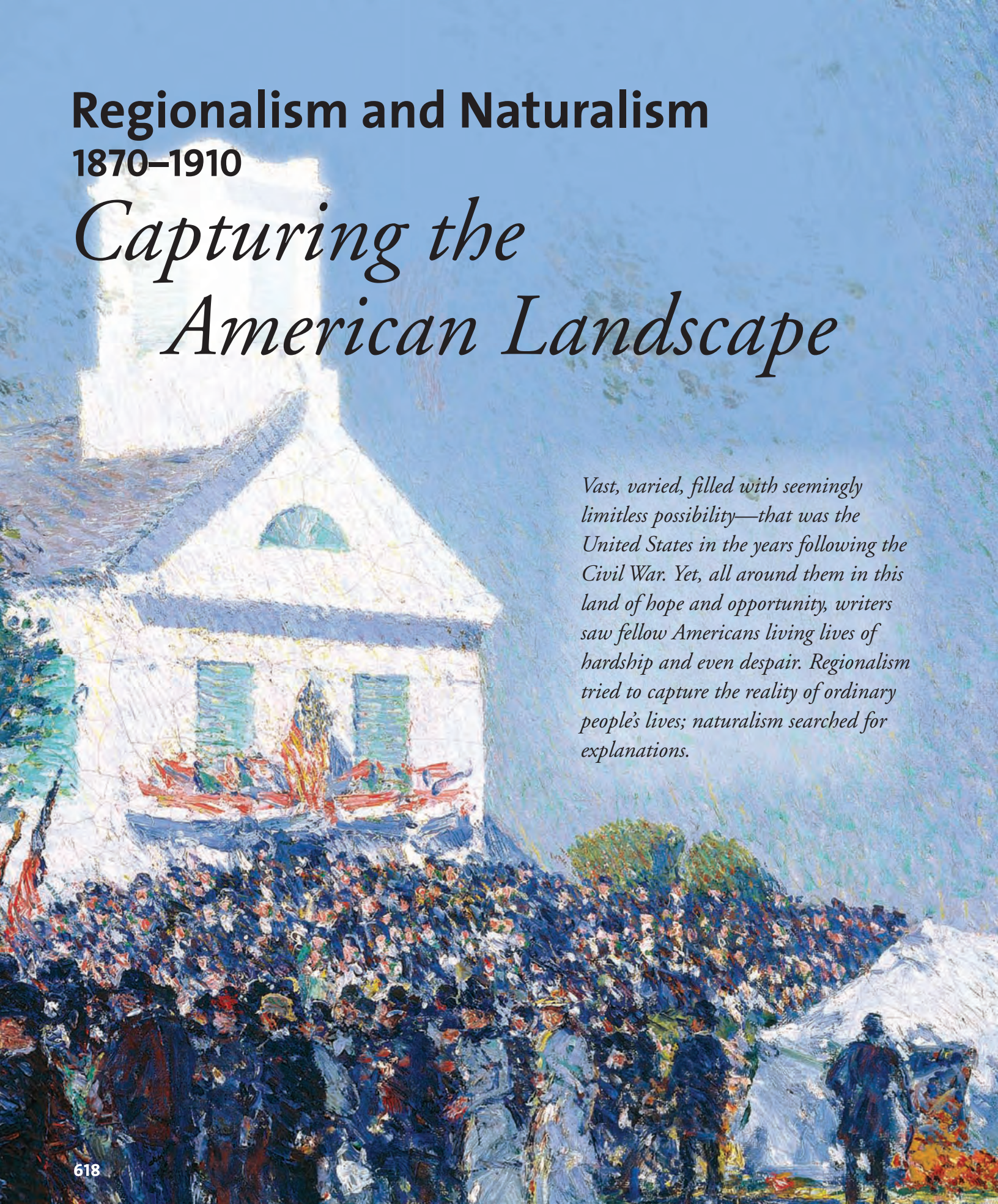
This period was a time of harsh extremes. Industry was controlled by a handful of businesses owned by a few people who became very wealthy. These businesses were supported by countless laborers who worked long hours for low wages in dangerous conditions. Why do some people reap huge benefits while others are locked into hardship? Should the government ensure opportunity for all?





Regionalism and Naturalism
1870–1910

Capturing the American Landscape



Vast, varied, filled with seemingly limitless possibility—that was the United States in the years following the Civil War. Yet, all around them in this land of hope and opportunity, writers saw fellow Americans living lives of hardship and even despair. Regionalism tried to capture the reality of ordinary people's lives; naturalism searched for explanations.

Regionalism and Naturalism: Historical Context

KEY IDEAS **The post–Civil War period saw the nation reunited and transformed. Writers responded by attempting to preserve in their writing the distinct character of America's regions and to come to terms with some of its harsh new realities.**

Reconstruction's Failures and Successes

The Civil War left the South in ruins. Its primary labor system, slavery, had been abolished. Freed African Americans lacked money, property, education, and opportunity. Farms, factories, and plantations had been destroyed, and rail lines were unusable. The federal government had to come up with a plan to solve these problems and to readmit the Southern states to the union. That plan was **Reconstruction.**

Reconstruction did not go smoothly. The president and Congress clashed over how to best carry it out. Southern states resisted many of the protections granted to newly freed blacks, while blacks felt that too little was being done to ensure their civil rights and economic independence. However, Reconstruction did succeed in a few significant ways. African Americans gained citizenship and equal protection under the law as well as the right to vote, and all of the Confederate states returned to the Union.

Although Americans were glad to move past the divisiveness of the war years, they regretted losing their regional identities and were unsettled by the many changes taking place in the country. These circumstances influenced writers of the time to begin trying to capture the customs, character, and landscapes of the nation's distinct regions—a type of writing that would come to be called **regionalism.**

A Nation Transformed

In the decades following the Civil War, the country as a whole changed radically. In 1869, the first **transcontinental railroad** was completed. It was an event of huge importance. The railroad brought a flood of new settlers west—so many, in fact, that in 1890 the government announced the closing of the frontier. This westward expansion was yet another influence on writers of the time. It created an appreciation for America's diversity, which was celebrated by **local color writers** such as **Mark Twain** and **Bret Harte.**

The railroad also expanded industry. By 1885, four transcontinental lines had been completed, creating manufacturing hubs in Pittsburgh, Cleveland, Detroit, and Chicago. In turn, cities grew exponentially as more and more people came looking for work. In 1850, Chicago was a small town of 20,000; by 1910, the population was more than 2 million. Yet although new technologies and industrial modernization ensured the nation's prosperity, much of its wealth lay in the hands of only a few.

TAKING NOTES

Outlining As you read this introduction, use an outline to record the main ideas about the characteristics and literature of the period. You can use headings, boldfaced terms, and the information in these boxes as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

I. Historical Context
- A. Reconstruction
  - 1. Failures
  - 2. Successes
  - 3. Effect on writers
- B. Transformed Nation

ADDITIONAL BACKGROUND

For more on this period, visit the **Literature Center** at **ClassZone.com.**

Country Fair, New England (1890), Childe Hassam. 24 ¼″ × 20 ⅛″.
© Manoogian Collection, Taylor, Michigan.



The Hatch Family (1871), Eastman Johnson. Oil on canvas, 48″ × 73 3/8″. The Metropolitan Museum of Art, Gift of Frederic H. Hatch, 1926 (26.97. Photo © 1999 The Metropolitan Museum of Art.

ANALYZE VISUALS
What might have been the artist's purpose in rendering the scene in this painting? How would you describe the photographer's purpose for capturing the image on page 621?

Cultural Influences

KEY IDEAS **Industry's success created a better life for many Americans. For a few, it brought great wealth, but others suffered poverty and hardship. Both regional and naturalist writers were influenced by these developments.**

The Gilded Age

As the 1800s drew to an end, a very small group of men controlled the vast majority of industry, including the enormously profitable steel, railroad, oil, and meatpacking sectors. Captains of industry such as John D. Rockefeller, the oil tycoon, and Cornelius Vanderbilt, the railroad magnate, enjoyed showing off the vast fortunes they had made. They built palatial mansions, draped their wives and daughters in diamonds, and threw extravagant parties (at one, guests were handed silver shovels and invited to dig in a sandbox filled with jewels)—in short, they did everything but actually coat themselves in gold. When writers **Mark Twain** and **Charles Dudley Warner** dubbed this period "the Gilded Age," they did not exaggerate. It was a time of sparkle and glitter, luxury and excess.

Many ordinary people had more money too and all sorts of new things to spend it on. They could take the train to an amusement park and ride the Ferris wheel, then snack on soda and a candy bar. City dwellers could shop in the new department stores, while country folks pored over the mail-order catalog from Sears, Roebuck (known as "the wish book," it offered everything from skin lotion to bicycles, and even an entire house—assembly required).

A Voice from the Times

The only way not to think about money is to have a great deal of it.

—Edith Wharton

There were telephones now, thanks to Alexander Graham Bell. In 1908 Henry Ford brought out the first Model T, a "horseless carriage" cheap enough for his own factory workers to buy. Thomas Edison alone patented more than 1,000 inventions, from the phonograph to the electric light bulb.

The Have-Nots

Unfortunately, the Gilded Age was not so shiny for many other Americans. The settling of the West forced Native Americans off their land and onto reservations. Although Native Americans fought back—among them **Chief Joseph** of the Nez Perce and the legendary Sioux warriors Crazy Horse and Sitting Bull-—there was no stopping the tide.

Life was hard for freed African Americans as well. The failures of Reconstruction in the South left many poor and powerless, held down by segregationist Jim Crow laws and forced to work as sharecroppers under conditions much like slavery.

Others who found themselves facing hard times during this period were many immigrants who had come to America in search of freedom and opportunity. Russian, Italian, Scandinavian, German, Dutch, and Japanese immigrants—all were seeking a better life. Some joined the settlers heading west; others stayed in the cities, where they lived in crowded tenements and found work in factories. Unfortunately, many of these new city-dwelling Americans found themselves working 16-hour days in airless sweatshops for subsistence wages.

A Voice from the Times

Hear me, my chiefs! I am tired; my heart is sick and sad. From where the sun now stands I will fight no more forever.

—Chief Joseph of the Nez Perce, from his 1877 surrender speech

Child Coal Mine Workers in Hughestown, Pennsylvania (1911). Lewis Wickes Hine/© Corbis.



Even independent farmers faced hard times. They borrowed money from the banks for new machinery that made them more productive than ever before; but high yields meant low prices, and when they couldn't pay back their loans they lost their farms.

People knew that they were missing out on the prosperity that others were enjoying, and it made them angry. Workers began to form **labor unions;** many farmers, white and black, joined the **Populist Party,** hoping to make the government more responsive to workers' needs. However, the opposition had money and power, and these early efforts often ended in bitter defeat.

More and more, the individual seemed helpless, at the mercy of forces beyond his or her understanding or control. Life became a constant struggle, and the world appeared to be a harsh, uncaring place. These feelings found their voice in a literary movement called **naturalism.** Naturalist writers, such as **Stephen Crane,** were concerned with the impact of social and natural forces on the individual. These writers tended to portray characters victimized by brutal forces and unable to control their lives.

Ideas of the Age

KEY IDEAS **During this period, some Americans believed in "survival of the fittest," while others worked for social justice.**

Laissez Faire vs. Progressivism

Many of the naturalists' ideas corresponded to new scientific, political, and economic theories emerging at the time. Various thinkers of the day felt that Charles Darwin's theory of natural selection could be applied to human society. An English philosopher named Herbert Spencer called this idea **survival of the fittest,** claiming that those who rose to the top of society were "fit," while those who suffered at the bottom were best left to die out. **Social Darwinists** used these ideas to justify the huge gap between rich and poor and to push a governmental policy of **laissez faire** (French for "allow to do"), meaning that business should not be regulated, because the law of nature would ensure success for the "fittest" and inevitable failure for everyone else.

This self-serving philosophy infuriated many Americans. A **progressive movement** emerged, which aimed to restore economic opportunities and correct injustices in American life. The progressives did not see inequality as the way of the world. They believed that social change was possible and necessary and that it was the job of the government to make laws to protect people.



Industrialist John D. Rockefeller is portrayed as a wealthy king, with the oil and railroad industries as the "jewels" in his crown.

A Voice from the Times

Let no one underestimate the need of pity. We live in a stony universe whose hard, brilliant forces rage fiercely.

—Theodore Dreiser

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Please refer to the
text in the textbook.

A RECOGNIZE BIAS
Notice the phrase "ever-growing assault on our private lives." Does this **loaded language** portray technology as positive or negative? Explain.

pervasive (pər-vā′sĭv) *adj.* spreading widely through an area or group of people

advocacy (ăd′və-kə-sē) *adj.* involving public support for an idea or policy

B FACT AND OPINION
Reread lines 14–23. What facts are included here? Cite examples from the text.

1. **editors of LHJ:** The author was given this assignment by the editors of *Ladies' Home Journal*.
2. **release sensitive information . . . other third parties:** Congress attempted to address this problem by passing the Health Insurance Portability and Accountability Act, which makes the unauthorized release of medical information a crime.

they were, without romance or sentimentality. Cather's story, "A Wagner Matinee," for example, gives a very unromantic view of life on the plains. Other writers tended to exaggerate a bit, either for comic effect—as in Twain's "The Notorious Jumping Frog of Calaveras County"—or to make their stories livelier. Our national legend of the Wild West, with its gunslingers, saloons, and sheriffs, had its origins in the picturesque settings and characters of writers like **Bret Harte.**

NATIVE AMERICAN LITERATURE While this kind of regional literature thrived, another was under siege. For generations, Native American tribes had passed down from one generation to the next folk tales, legends, and other **oral literature,** relying on the memories of traditional storytellers and their audiences. Now, the tribes found themselves scattered. Children were forcibly taken from their elders and sent away to "Indian schools," where teachers demanded they forget their language and heritage and assimilate into American society. Entire cultures were rapidly disappearing. However, through the efforts of Native Americans and sympathetic outsiders who helped them write their stories down, some of the literature was saved, thus giving another view of life in the West.

AN "AMERICAN" NOVEL With the publication in 1884 of Mark Twain's ***The Adventures of Huckleberry Finn,*** regionalism and local color writing reached a zenith. *Huckleberry Finn* was the first novel written entirely in "American"—that is, it was told in the colorful, colloquial, and often ungrammatical voice of its young narrator, Huck. Twain was known for using his gift of humor to make a serious point, and in this novel he used biting satire to tackle the issue of racism in America. Despite Twain's immense popularity with readers worldwide, critics of the time dismissed *Huckleberry Finn,* calling it vulgar and immoral, and libraries banned the book from their shelves as "the veriest trash." Today, many consider it not only Twain's finest work but possibly the best book ever written by an American author. The novel had a huge influence on later writers, among them Ernest Hemingway, who said, "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn.* There was nothing before. There has been nothing as good since."

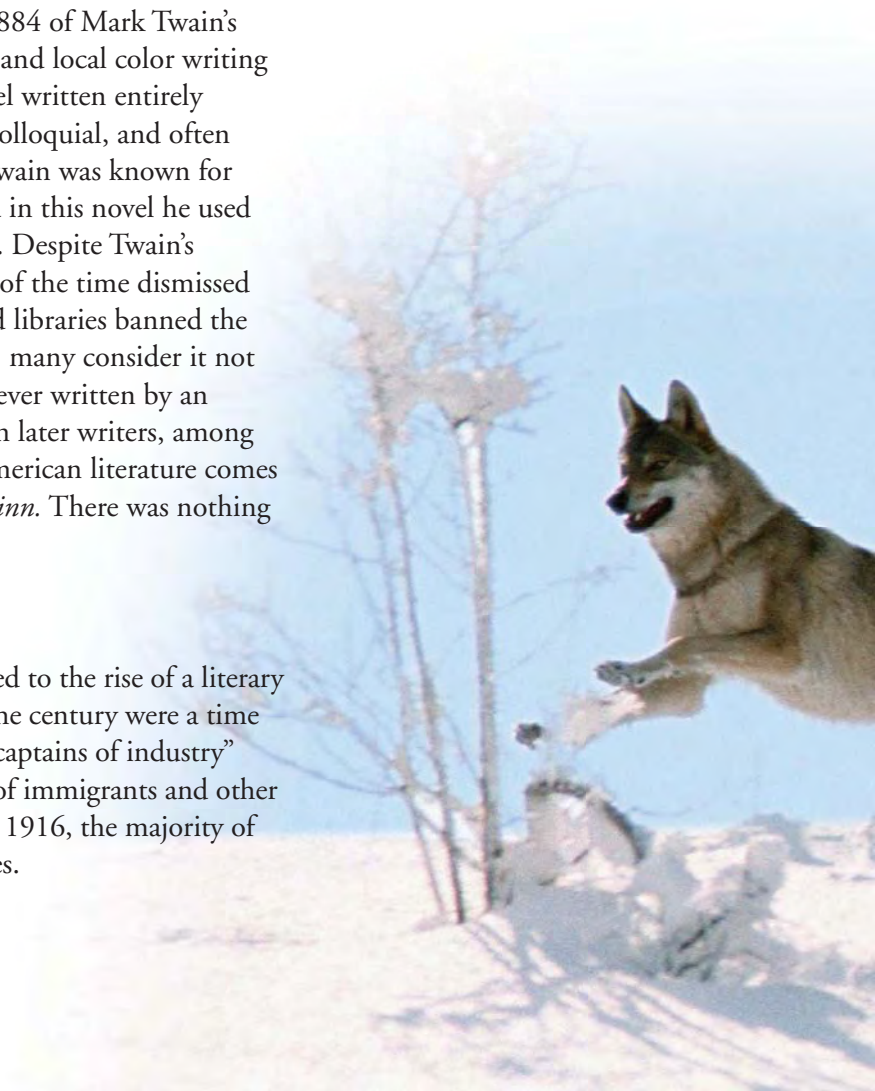
A Voice from the Times

Authorship is not a trade, it is an inspiration; authorship does not keep an office, its habitation is all out under the sky, and everywhere the winds are blowing and the sun is shining and the creatures of God are free.

—Mark Twain

The Rise of Naturalism

As the 19th century came to a close, several factors led to the rise of a literary movement called **naturalism.** The final decades of the century were a time of rapid change and sharp contrasts—a time when "captains of industry" amassed vast fortunes by exploiting the cheap labor of immigrants and other workers who flooded the cities in search of work. By 1916, the majority of American workers were industrial laborers in factories.



The work of naturalist writers, such as Theodore Dreiser, reflected this harsh new reality. In the first pages of his novel *The Financier,* for example, a boy named Frank stares through the window of a fish shop at a lobster and a squid that have been placed together in a tank. Day after day, the two creatures battle it out, the sharp-clawed lobster attacking, the squid fighting for its life. At last, the lobster devours the squid. That's the way of the world, Frank thinks—one creature lives off another. When Frank grows up and becomes a banker, he applies this lesson to the ruthless world of business.

Why do people do the things they do? Are humans capable of choice, or do they act on instinct, like other animals? Is life a losing battle? Looking to the theories of Darwin and other scientists, naturalists such as **Dreiser, Frank Norris, Jack London,** and **Stephen Crane** saw human beings as helpless creatures moved by forces beyond their understanding or control.

Despite this grim attitude, many naturalist writers were quite popular. Some, like Frank Norris, gave a voice to ordinary people and portrayed the rich and influential in an unflattering light, as in his famous 1901 novel *The Octopus,* which attacked the railroad interests in his home state of California. Jack London, on the other hand, captured readers with his tales of an arctic world entirely outside their everyday experience. Riveted by the exotic setting and thrilling action of novels such as *White Fang* and *The Call of the Wild,* readers were willing to accept less-than-happy endings.

A Voice from the Times

A man said to the universe:
"Sir, I exist!"
"However," replied the universe,
"The fact has not created in me
A sense of obligation."

—Stephen Crane

For Your Outline

THE RISE OF NATURALISM

- Naturalism reflected time of rapid changes and sharp contrasts, when wealth was concentrated in few hands.
- Naturalists saw humans as helpless from forces beyond their control.



disconcerting
(dĭs'kən-sûr'tĭng) *adj.*
causing one to feel confused or embarrassed
disconcert *v.*

D FACT AND OPINION
Identify at least one fact and one opinion in lines 60–64.

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for electronic use.
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text in the textbook.



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for electronic use.
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text in the textbook.

affiliate (ə-fĭl′ē-ĭt) *n.* a person or an organization officially connected to a larger body

browser (brou′zər) *n.* a program used to navigate the Internet

E RECOGNIZE BIAS
Reread lines 102–109. Loaded language can sometimes take the form of **hyperbole,** or exaggeration. Find an example of hyperbole in this paragraph. How might this influence a reader?

3. **brokerage partners:** individuals or companies that buy and sell stocks or other assets for others.

Connecting Literature, History, and Culture

Use the timeline and the questions on the next page to gain insight about how developments in the United States during this period reflected those in the world as a whole.

AMERICAN LITERARY MILESTONES

1870

1870 Bret Harte publishes his story collection *The Luck of Roaring Camp and Other Sketches.*

1876 Mark Twain completes *The Adventures of Tom Sawyer* and begins writing *The Adventures of Huckleberry Finn.*



1880

1881 Henry James publishes *The Portrait of a Lady.*

1883 Mark Twain's *Life on the Mississippi* is published.

1885 Libraries across America ban Mark Twain's *The Adventures of Huckleberry Finn,* published the previous year; William Dean Howells publishes *The Rise of Silas Lapham.*



1887 Diary of Chief Seattle is published.

HISTORICAL CONTEXT

1870



1872 Susan B. Anthony is arrested and fined for leading a group of women to test their right to vote.

1876 Alexander Graham Bell patents first telephone; at Battle of Little Bighorn, 1,500 Sioux and Cheyenne warriors defeat and kill about 200 U.S. Army troops, commanded by George A. Custer.

1877 Chief Joseph of the Nez Perce tribe surrenders to U.S. Army; Thomas Edison invents the phonograph.

1880

1880 John D. Rockefeller's Standard Oil Company of Ohio controls U.S. refining; George Eastman patents his rolled camera film.

1883 The first metal-framed skyscraper, ten stories high, is built in Chicago.

1886 The Statue of Liberty, a gift from France to the United States, is dedicated in New York Harbor.



WORLD CULTURE AND EVENTS

1870

1871 Franco-Prussian War ends and Germany is unified; French naturalist writer Émile Zola publishes the first book in his 20-novel series *Les Rougon-Macquart.*

1872 Critics coin the term *impressionism* after viewing Claude Monet's painting *Impression: Sunrise.*

1879 The British defeat the Zulus in South Africa.

1880

1883 The Orient Express makes its first rail run from Paris to Istanbul.

1887 Fictional detective Sherlock Holmes makes his first appearance in *A Study in Scarlet,* by Sir Arthur Conan Doyle.

1889 The Eiffel Tower is completed in Paris.



MAKING CONNECTIONS

- Who were some inventors at work in Europe and the United States?
- How did American women fare in gaining the right to vote as compared with New Zealand women?
- What evidence do you see that the United States was becoming an imperial power?
- Name two works of American literature from this period that describe real people or events.

1890

1890 Charlotte Perkins Gilman describes the emotional and intellectual decline of a young wife and mother in "The Yellow Wallpaper."

1893 Stephen Crane publishes *Maggie: A Girl of the Streets;* Paul Laurence Dunbar publishes his first volume of poetry, *Oak and Ivy,* while working as an elevator operator.

1899 Kate Chopin publishes her novel *The Awakening.*



1900

1900 Theodore Dreiser publishes *Sister Carrie.*

1901 Booker T. Washington publishes *Up From Slavery: An Autobiography.*

1903 Jack London publishes *The Call of the Wild;* W. E. B. Du Bois publishes *The Souls of Black Folk.*

1905 Edith Wharton publishes *The House of Mirth.*

1906 Upton Sinclair's *The Jungle* exposes dangerous conditions in meatpacking factories.



1890

1892 New York's Ellis Island becomes entry point for European immigrants.

1896 Supreme Court upholds "separate but equal" doctrine of Jim Crow laws, widely used to discriminate against African Americans; the Klondike gold rush begins in Alaska and Canada.

1898 The Spanish-American War results in United States gaining control of Guam, Puerto Rico, and the Philippines; U.S. also annexes Hawaii.

1900

1901 William McKinley is assassinated; Theodore Roosevelt becomes president of the United States.



1903 Near Kitty Hawk, North Carolina, Orville and Wilbur Wright make first flight in engine-powered airplane.

1906 Earthquake and fire destroy much of San Francisco.

1908 Ford Motor Company brings out the first Model T automobile.

1890

1893 New Zealand becomes first country to grant women suffrage.

1894 Rudyard Kipling publishes *The Jungle Book.*

1896 Italian physicist Guglielmo Marconi invents first radio; first modern Olympic games are held in Athens.

1897 Edmond Rostand publishes *Cyrano de Bergerac.*

1900

1900 The Boxer Rebellion protests foreign influence in China.

1901 After 64 years as ruler of Great Britain, Queen Victoria dies.

1902 Joseph Conrad publishes *Heart of Darkness.*

1904 James Joyce begins *Dubliners.*

1905 Albert Einstein formulates his theory of relativity.



UNIT 4

The Legacy of the Era

The Wild, Wild West

It's high noon and two cowboys face off on a deserted street, spurs jingling, fingers twitching. Sound familiar? Although the real Wild West lasted just a few decades, it lives on today in Westerns—a genre of novels, television shows, and movies inspired originally by the stories of Bret Harte and other regionalist writers such as Zane Grey and Owen Wister.

QUICKWRITE What is it about the Wild West that makes it so appealing to Americans? Write a paragraph or two explaining why, in your opinion, the legend lives on.





The Labor Movement

In the post–Civil War period, many laborers, unhappy with the appalling working conditions of their day, began to join unions and strike for better wages and conditions. Business leaders feared the growth of unions and tried to break their power with lockouts, firings, and even violence. Slowly, however, unions increased their membership and their power, eventually changing the way many Americans worked.

ONLINE RESEARCH Today, workers consider 8 hours a full day. Contrast that with the 10 to 12 hours typically worked in the 19th century, and you will see one benefit won by early unions. What issues are today's unions focusing on? Visit the Web site of a modern labor union, and report to the class on its top concerns.

Regionalism Today

Local color writing is still very popular in America. Writers such as Garrison Keillor, Larry McMurtry, and Fannie Flagg capture regions as we know them today, from small-town Minnesota to the great spaces of Texas to sleepy towns of the South.

REPORT Do some research to find out if there are any writers working today who are capturing the flavor of the region in which you live. Report to the class on the writer or writers you discover. What have they written? Is their work well-known? Do they write in dialect, describe landscapes or towns, work in fiction or nonfiction? Explore these and any other questions that arise as you research.

Garrison Keillor



Literary Analysis Workshop

Setting in Regional Literature

Many places in the world are fascinating, but some of the most ordinary places can be interesting, too, if you notice what is unique about them. In the last half of the 19th century, regional writers in the United States strove to depict in their stories the unique aspects of a specific place and of its people. These enduring tales give readers a glimpse into the past and inspire a tradition that continues to this day.

The Growth of Regional Literature

Regional literature arose from an effort to accurately represent the speech, manners, habits, history, folklore, and beliefs of people in specific geographical areas. Although regionalism is considered an offshoot of realism, it has been part of American literature from the beginning. Washington Irving's tales of Dutch New York and Nathaniel Hawthorne's stories of Puritan New England are just two examples. After the Civil War, however, when realism became the dominant literary movement, writers began to focus on the lives of ordinary people and to avoid the supernaturalism and sentimentality found in much of the work of Irving, Hawthorne, and Edgar Allan Poe.



Mark Twain relaxes on a ship's deck.

A factor that contributed to the growth of regional writing was the boom in publishing in the late 1800s. Popular magazines sprang up all over the United States to meet the demand for information about the rest of the country. Mark Twain's "The Notorious Jumping Frog of Calaveras County," for example, was first published in a New York magazine and became an immediate sensation.

The Importance of Setting

The effectiveness of regional writing depends to a large extent on the depiction of **setting,** the time and place in which a story's events occur. Key elements of setting in regional literature include the following:

- geographical location and physical features, such as a river, a camp, a house, or a mode of transportation
- the time in which the events take place—a season of the year or a historical period
- the jobs and daily activities of the characters
- the culture of the characters, including their religious and moral beliefs and the social and economic conditions in which they live

Two means of conveying setting that are commonly found in regional literature are the use of **dialects**—distinctive forms of language spoken in particular areas or by particular groups of people—and **detailed descriptions** of location. Take a look at the beginning of Simon Wheeler's rambling tale in Twain's "The Notorious Jumping Frog of Calaveras County" (page 660).

> "Rev. Leonidas W. H'm, Reverend Le— Well, there was a feller here once by the name of Jim Smiley, in the winter of '49—or maybe it was the spring of '50—I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume warn't finished when he first come to the camp. . . ."
>
> **—Mark Twain, "The Notorious Jumping Frog of Calaveras County"**

The pronunciations indicated by the spellings *feller* and *warn't,* the expression "I don't recollect," and the use of *come* rather than *came* all contribute to the regional flavor of the piece.

Now look at this description from Willa Cather's "A Wagner Matinee" (page 694), in which the narrator recalls the Nebraska farm where he grew up. Notice the harshness and the lack of color in the setting described; both the landscape and the evidence of human habitation are black, pitted, and bare.

> I saw again the tall, naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, its margin pitted with sun-dried cattle tracks; the rain gullied clay banks about the naked house, the four dwarf ash seedlings where the dish-cloths were always hung to dry before the kitchen door.
>
> **—Willa Cather, "A Wagner Matinee"**

In regional literature, setting, characters, and plot are usually inseparable. As you read regional writing, notice the relationship between the characters and the setting. Ask yourself how the characters react to the setting. Then decide how this relationship is significant to the story's plot.

LOCAL COLOR REALISM



Prospectors pan for gold during the gold rush, 1889.

In 1868, a popular story about the California gold rush—Bret Harte's "The Luck of Roaring Camp"—launched a specific form of regional writing called **local color writing.** Mark Twain, with his memorable characters, was a master of this form. Other local color realists of the time include Joel Chandler Harris in the South and Sarah Orne Jewett and Mary Wilkins Freeman in New England. Later regional writers, such as Willa Cather, William Faulkner, and Flannery O'Connor, developed sophisticated ways of making universal statements about the human condition while focusing on the local and the particular.

Close Read

What feeling about life on the frontier do you get from the description? How could you rewrite the passage to change that feeling?

from The Autobiography of Mark Twain

by Mark Twain

NOTABLE QUOTE

"I like a story well told. That is the reason I am sometimes forced to tell them myself."

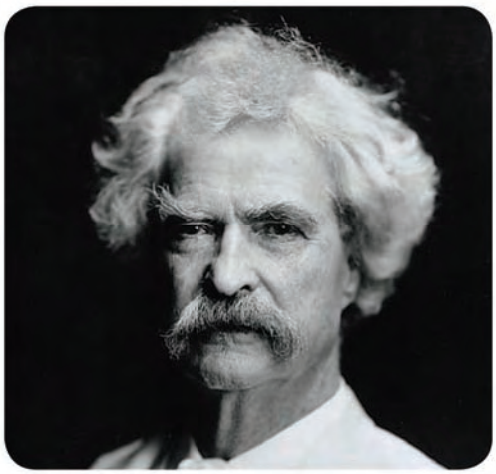
FYI

Did you know that Mark Twain . . .

- used multiple pen names, including S. L. C., Josh, and Thomas Jefferson Snodgrass?
- served briefly in the Confederate Army?
- took his name from a nautical term for water depth meaning "two fathoms deep"?

Author Online

For more on Mark Twain, visit the **Literature Center** at **ClassZone.com.**



Mark Twain

1835–1910

Readers of all ages have followed the youthful adventures of Huck Finn and Tom Sawyer for more than 100 years. Many have also enjoyed the witty and sharp social commentary in Mark Twain's lectures and journalism. A man who found humor in a life filled with tragedy, Mark Twain remains one of America's greatest literary voices.

Life on the River Samuel Langhorne Clemens—as Twain was named at birth—grew up in the Mississippi River town of Hannibal, Missouri. The river and the town shaped young Clemens's early years. After his father's death, he began working at an early age to help support his family. Work for a printer and a newspaper began a lifelong connection to journalism and led to his first published writing—a humorous sketch. Planning to write travel sketches, Clemens signed on with a river pilot. He spent four years on the river, where he met many different kinds of people. After the Civil War, river travel was largely replaced by railroad travel, but Clemens remembered the river's lessons as he took the pen name by which his readers came to know him.

On the Move Twain kept traveling, first to the American West, where he panned for gold. He gained literary recognition with his tall tale "The Notorious Jumping Frog of Calaveras County," set in California. Twain also traveled the world, sharing his experiences in sketches, letters, and lectures. Travel writings such as *The Innocents Abroad* artfully combined wit and serious information and were vastly popular.

Twain's Great Legacy After his 1870 marriage, Twain based his growing family in Hartford, Connecticut, where he produced his most lasting works, *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn.* These books secured Twain's place as a great American novelist.

Tragedy Haunts the Later Years Despite literary success, Twain found himself in debt from unsuccessful business ventures. Facing bankruptcy in 1893, he traveled once again, delivering humorous lectures amidst the great personal sorrow of two daughters' deaths and his wife's fading health. Twain's last works reflect the sorrow and anger of this period, which lasted until his death.

LITERARY ANALYSIS: IRONY

One of the most distinctive elements of Twain's style is his use of **irony**—the contrast between appearance and actuality. In general, there are three types of irony:

- **situational irony—**a contrast between what is expected to happen and what actually does happen
- **dramatic irony—**when readers know more about a situation or character than the characters do
- **verbal irony—**a contrast between what is stated and what is meant

In this selection, Twain uses primarily two of the three types of irony. Watch for examples of them as you read and notice how they add tension and humor to the writing.

READING SKILL: PREDICT

When you **predict,** you use text clues to make a reasonable guess about what will happen in a story. Sometimes a story will surprise you with a plot twist; sometimes your predictions will hit the mark. Either way, watching for text clues can help you find the situational irony in Twain's story. As you read, use a chart like the one shown to record your predictions and the clues from the text that that led you to make your educated guess.

Predictions	Text Clues
I predict he'll find a way to get involved.	*Narrator says he can't resist the temptation to be a subject.*

VOCABULARY IN CONTEXT

Match each vocabulary word in the first column with the word in the second column that is closest in meaning.

1. unassailable	**a.** trust
2. multifariously	**b.** peeved
3. minutest	**c.** spellbound
4. implacable	**d.** overtrusting
5. credulity	**e.** tiniest
6. rapt	**f.** unquestionable
7. nettled	**g.** unyielding
8. gullible	**h.** variously

Explore the Key Idea

Have you ever put on an ACT?

KEY IDEA Occasionally we are tempted to try to fool others into thinking we are smarter, cooler, richer, or more popular than we really are. Sometimes it's as simple as putting on a new pair of sunglasses or pretending to know more about something than we really do. In his autobiography, Mark Twain recalls from his youth a more extreme version of this kind of **deception.**

DISCUSS With your classmates, come up with a list of ways in which people pretend to be something they're not. Examples can range from simple social posing to more outrageous, even criminal, forms of falsified identity. Then review these examples, considering people's motives for such deception.



The Autobiography of Mark Twain

Mark Twain

BACKGROUND This excerpt from Mark Twain's autobiography focuses on a traveling show that visits Twain's small town around 1850. These entertainment shows were popular in a time before radio, television, or computers. They featured magic acts, ventriloquists, and mesmerizers (or hypnotists). Hypnotists placed people in suggestible, trancelike states and then ordered them to perform various antics.

An exciting event in our village was the arrival of the mesmerizer.[1] I think the year was 1850. As to that I am not sure but I know the month—it was May; that detail has survived the wear of fifty years. A pair of connected little incidents of that month have served to keep the memory of it green for me all this time; incidents of no consequence and not worth embalming,[2] yet my memory has preserved them carefully and flung away things of real value to give them space and make them comfortable. The truth is, a person's memory has no more sense than his conscience and no appreciation whatever of values and proportions. However, never mind those trifling incidents; my subject is the mesmerizer now. A

10 He advertised his show and promised marvels. Admission as usual: 25 cents, children half price. The village had heard of mesmerism in a general way but had not encountered it yet. Not many people attended the first night but next day they had so many wonders to tell that everybody's curiosity was fired and after

ANALYZE VISUALS
Look at the poster on page 637, especially at the image in the top circle. What can you **infer** about the mesmerizer depicted?

A **PREDICT**
Based on the clues presented in this first paragraph, what can you predict about what might happen in the story?

1. **mesmerizer:** hypnotist; from the name of an Austrian physician, Franz Anton Mesmer, who popularized hypnotism in the 1770s.
2. **embalming:** preserving.


THE MESMERIZER

that for a fortnight[3] the magician had prosperous times. I was fourteen or fifteen years old, the age at which a boy is willing to endure all things, suffer all things short of death by fire, if thereby he may be conspicuous and show off before the public; and so, when I saw the "subjects" perform their foolish antics on the platform and make the people laugh and shout and admire I had a burning desire to be a subject myself.

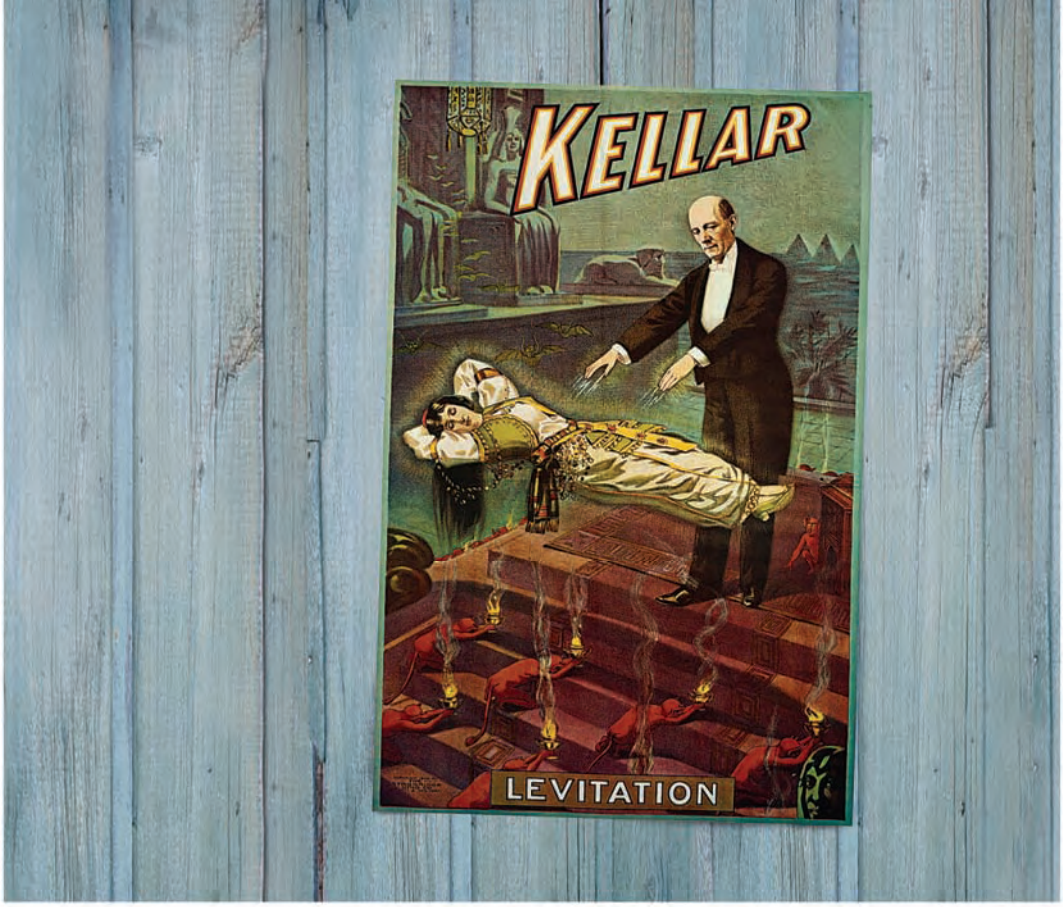
Every night for three nights I sat in the row of candidates on the platform and held the magic disk[4] in the palm of my hand and gazed at it and tried to get sleepy, but it was a failure; I remained wide awake and had to retire defeated, like the majority. Also, I had to sit there and be gnawed with envy of Hicks, our journeyman;[5] I had to sit there and see him scamper and jump when Simmons the enchanter exclaimed, "See the snake! See the snake!" and hear him say, "My, how beautiful!" in response to the suggestion that he was observing a splendid sunset; and so on—the whole insane business. I couldn't laugh, I couldn't applaud; it filled me with bitterness to have others do it and to have people make a hero of Hicks and crowd around him when the show was over and ask him for more and more particulars of the wonders he had seen in his visions and manifest in many ways that they were proud to be acquainted with him. Hicks—the idea! I couldn't stand it; I was getting boiled to death in my own bile.

On the fourth night temptation came and I was not strong enough to resist. When I had gazed at the disk a while I pretended to be sleepy and began to nod. Straightway came the professor and made passes over my head and down my body and legs and arms, finishing each pass with a snap of his fingers in the air to discharge the surplus electricity;[6] then he began to "draw" me with the disk, holding it in his fingers and telling me I could not take my eyes off it, try as I might; so I rose slowly, bent and gazing, and followed that disk all over the place, just as I had seen the others do. Then I was put through the other paces. Upon suggestion I fled from snakes, passed buckets at a fire, became excited over hot steamboat-races, made love to imaginary girls and kissed them, fished from the platform and landed mud cats that outweighed me—and so on, all the customary marvels. But not in the customary way. I was cautious at first and watchful, being afraid the professor would discover that I was an impostor and drive me from the platform in disgrace; but as soon as I realized that I was not in danger, I set myself the task of terminating Hicks's usefulness as a subject and of usurping his place. B

It was a sufficiently easy task. Hicks was born honest, I without that incumbrance[7]—so some people said. Hicks saw what he saw and reported accordingly, I saw more than was visible and added to it such details as could help. Hicks had no imagination; I had a double supply. He was born calm, I was

B IRONY
Reread lines 33–47. Identify the **dramatic irony** in this paragraph. What sort of tension does this create?

3. **fortnight:** 14 days.
4. **magic disk:** the object used by the mesmerizer to focus a subject's attention, helping him or her to achieve a hypnotic state.
5. **journeyman:** a competent and experienced, but not brilliant, craftsman.
6. **discharge . . . electricity:** It was once erroneously believed that hypnosis was linked to electricity and magnetism.
7. **incumbrance:** earlier spelling of *encumbrance,* here meaning "burden; obligation."



born excited. No vision could start a rapture in him and he was constipated as to language, anyway; but if I saw a vision I emptied the dictionary onto it and lost the remnant of my mind into the bargain.

At the end of my first half-hour Hicks was a thing of the past, a fallen hero, a broken idol, and I knew it and was glad and said in my heart, "Success to crime!" Hicks could never have been mesmerized to the point where he could kiss an imaginary girl in public or a real one either, but I was competent. Whatever Hicks had failed in, I made it a point to succeed in, let the cost be what it might, physically or morally. He had shown several bad defects and I had made a note of them. For instance, if the magician asked, "What do you see?" and left him to invent a vision for himself, Hicks was dumb and blind, he couldn't see a thing nor say a word, whereas the magician soon found out that when it came to seeing visions of a stunning and marketable sort I could get along better without his help than with it.

Then there was another thing: Hicks wasn't worth a tallow dip[8] on mute mental suggestion. Whenever Simmons stood behind him and gazed at the back of his skull and tried to drive a mental suggestion into it, Hicks sat with vacant face and never suspected. If he had been noticing he could have seen by the **rapt** faces of the audience that something was going on behind his back that required a response. Inasmuch as I was an impostor I dreaded to have this test put upon me, for I knew the professor would be "willing" me to do something, and as

rapt (răpt) *adj.* deeply moved, delighted, or absorbed

8. **wasn't worth a tallow dip:** wasn't any good. A tallow dip was an inexpensive candle.

I couldn't know what it was, I should be exposed and denounced. However, when my time came, I took my chance. I perceived by the tense and expectant faces of the people that Simmons was behind me willing me with all his might. I tried my best to imagine what he wanted but nothing suggested itself. I felt ashamed and miserable then. I believed that the hour of my disgrace was come and that in another moment I should go out of that place disgraced. I ought to be ashamed to confess it but my next thought was not how I could win the compassion of kindly hearts by going out humbly and in sorrow for my misdoings, but how I could go out most sensationally and spectacularly. C

C PREDICT
Reread lines 66–81. How do you predict Twain will respond to the challenge of "mute mental suggestion" from Simmons?

There was a rusty and empty old revolver lying on the table among the "properties" employed in the performances. On May Day two or three weeks before there had been a celebration by the schools and I had had a quarrel with a big boy who was the school bully and I had not come out of it with credit.[9] That boy was now seated in the middle of the house, halfway down the main aisle. I crept stealthily and impressively toward the table, with a dark and murderous scowl on my face, copied from a popular romance, seized the revolver suddenly, flourished it, shouted the bully's name, jumped off the platform and made a rush for him and chased him out of the house before the paralyzed people could interfere to save him. There was a storm of applause, and the magician, addressing the house, said, most impressively—

"That you may know how really remarkable this is and how wonderfully developed a subject we have in this boy, I assure you that without a single spoken word to guide him he has carried out what I mentally commanded him to do, to the **minutest** detail. I could have stopped him at a moment in his vengeful career by a mere exertion of my will, therefore the poor fellow who has escaped was at no time in danger."

minutest (mī-nōō'tĭst) *adj.* smallest; most precise

So I was not in disgrace. I returned to the platform a hero and happier than I have ever been in this world since. As regards mental suggestion, my fears of it were gone. I judged that in case I failed to guess what the professor might be willing me to do, I could count on putting up something that would answer just as well. I was right, and exhibitions of unspoken suggestion became a favorite with the public. Whenever I perceived that I was being willed to do something I got up and did something—anything that occurred to me—and the magician, not being a fool, always ratified it. When people asked me, "How *can* you tell what he is willing you to do?" I said, "It's just as easy," and they always said admiringly, "Well, it beats *me* how you can do it."

Hicks was weak in another detail. When the professor made passes over him and said "his whole body is without sensation now—come forward and test him, ladies and gentlemen," the ladies and gentlemen always complied eagerly and stuck pins into Hicks, and if they went deep Hicks was sure to wince, then that poor professor would have to explain that Hicks "wasn't sufficiently under the influence." But I didn't wince; I only suffered and shed tears on the inside. The miseries that a conceited boy will endure to keep up his "reputation"! And so

9. **credit:** honor or distinction.

will a conceited man; I know it in my own person and have seen it in a hundred thousand others. That professor ought to have protected me and I often hoped he would, when the tests were unusually severe, but he didn't. It may be that he was deceived as well as the others, though I did not believe it nor think it possible. Those were dear good people but they must have carried simplicity and **credulity** to the limit. They would stick a pin in my arm and bear on it until they drove it a third of its length in, and then be lost in wonder that by a mere exercise of will power the professor could turn my arm to iron and make it insensible to pain. Whereas it was not insensible at all; I was suffering agonies of pain.

credulity (krĭ-dōō′lĭ-tē) *n.* an inclination to believe too readily

After that fourth night, that proud night, that triumphant night, I was the only subject. Simmons invited no more candidates to the platform. I performed alone every night the rest of the fortnight. Up to that time a dozen wise old heads, the intellectual aristocracy of the town, had held out as **implacable** unbelievers. I was as hurt by this as if I were engaged in some honest occupation. There is nothing surprising about this. Human beings feel dishonor the most, sometimes, when they most deserve it. That handful of overwise old gentlemen kept on shaking their heads all the first week and saying they had seen no marvels there that could not have been produced by collusion; and they were pretty vain of their unbelief too and liked to show it and air it and be superior to the ignorant and the **gullible.** Particularly old Dr. Peake, who was the ringleader of the irreconcilables and very formidable; for he was an F.F.V.,[10] he was learned, white-haired and venerable, nobly and richly clad in the fashions of an earlier and a courtlier day, he was large and stately, and he not only seemed wise but was what he seemed in that regard. He had great influence and his opinion upon any matter was worth much more than that of any other person in the community. When I conquered him at last, I knew I was undisputed master of the field; and now after more than fifty years I acknowledge with a few dry old tears that I rejoiced without shame. D

implacable (ĭm-plăk′ə-bəl) *adj.* impossible to satisfy

gullible (gŭl′ə-bəl) *adj.* easily deceived or tricked

D IRONY
Reread lines 125–131. Identify the **situational irony** in Twain's reaction to the skeptical wise old men in the crowd. What does this suggest about him?

In 1847 we were living in a large white house on the corner of Hill and Main Streets—a house that still stands but isn't large now although it hasn't lost a plank; I saw it a year ago and noticed that shrinkage. My father died in it in March of the year mentioned but our family did not move out of it until some months afterward. Ours was not the only family in the house; there was another, Dr. Grant's. One day Dr. Grant and Dr. Reyburn argued a matter on the street with sword canes and Grant was brought home **multifariously** punctured. Old Dr. Peake caulked the leaks and came every day for a while to look after him.

The Grants were Virginians, like Peake, and one day when Grant was getting well enough to be on his feet and sit around in the parlor and talk, the conversation fell upon Virginia and old times. I was present but the group were probably unconscious of me, I being only a lad and a negligible quantity. Two of

multifariously (mŭl′tə-fâr′ē-əs-lē) *adv.* in many and various ways

10. **F.F.V.:** First Family of Virginia. Dr. Peake has high social status because his ancestors were among the first settlers of Virginia.

the group—Dr. Peake and Mrs. Crawford, Mrs. Grant's mother—had been of the audience when the Richmond theater burned down thirty-six years before, and they talked over the frightful details of that memorable tragedy. These were eyewitnesses, and with their eyes I saw it all with an intolerable vividness: I saw the black smoke rolling and tumbling toward the sky, I saw the flames burst through it and turn red, I heard the shrieks of the despairing, I glimpsed their faces at the windows, caught fitfully through the veiling smoke, I saw them jump to their death or to mutilation worse than death. The picture is before me yet and can never fade.

In due course they talked of the colonial mansion of the Peakes, with its stately columns and its spacious grounds, and by odds and ends I picked up a clearly defined idea of the place. I was strongly interested, for I had not before heard of such palatial things from the lips of people who had seen them with their own eyes. One detail, casually dropped, hit my imagination hard. In the wall by the great front door there was a round hole as big as a saucer—a British cannon ball had made it in the war of the Revolution. It was breathtaking; it made history real; history had never been real to me before.

Very well, three or four years later, as already mentioned, I was king bee and sole "subject" in the mesmeric show; it was the beginning of the second week; the performance was half over; just then the majestic Dr. Peake with his ruffled bosom and wrist-bands and his gold-headed cane entered, and a deferential citizen vacated his seat beside the Grants and made the great chief take it. This happened while I was trying to invent something fresh in the way of vision, in response to the professor's remark—

"Concentrate your powers. Look—look attentively. There—don't you see something? Concentrate—concentrate! Now then—describe it." E

Without suspecting it, Dr. Peake, by entering the place, had reminded me of the talk of three years before. He had also furnished me capital and was become my confederate, an accomplice in my frauds. I began on a vision, a vague and dim one (that was part of the game at the beginning of a vision; it isn't best to see it too clearly at first, it might look as if you had come loaded with it). The vision developed by degrees and gathered swing, momentum, energy. It was the Richmond fire. Dr. Peake was cold at first and his fine face had a trace of polite scorn in it; but when he began to recognize that fire, that expression changed and his eyes began to light up. As soon as I saw that, I threw the valves wide open and turned on all the steam and gave those people a supper of fire and horrors that was calculated to last them one while! They couldn't gasp when I got through—they were petrified. Dr. Peake had risen and was standing—and breathing hard. He said, in a great voice:

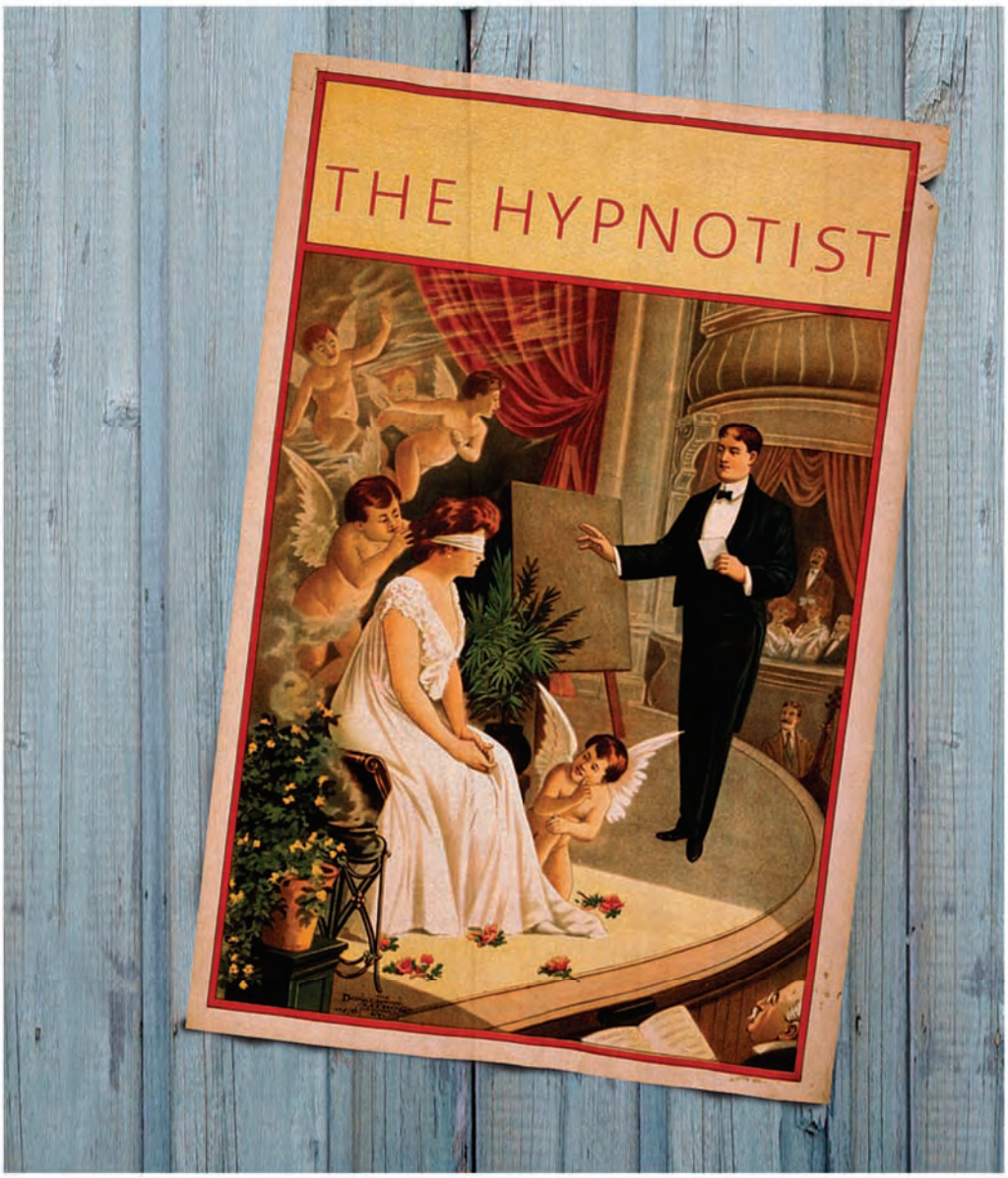
"My doubts are ended. No collusion could produce that miracle. It was totally impossible for him to know those details, yet he has described them with the clarity of an eyewitness —and with what **unassailable** truthfulness God knows I know!" F

I saved the colonial mansion for the last night and solidified and perpetuated

E PREDICT
Predict how Twain will win over the wise old men of the town.

unassailable
(ŭn'ə-sā'lə-bəl) *adj.* impossible to dispute or disprove

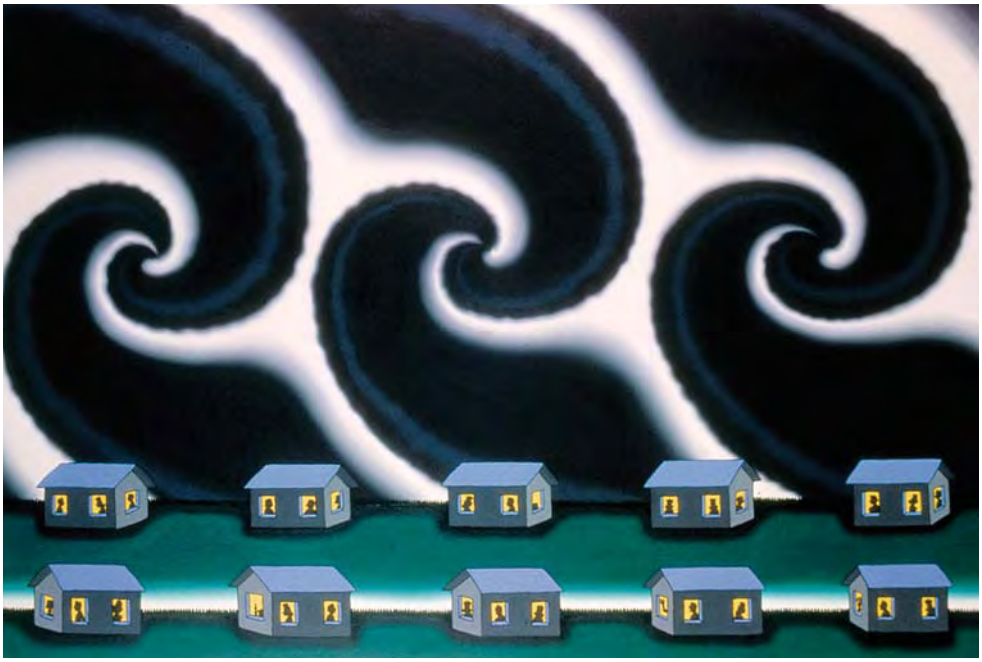
F IRONY
What do you know that Dr. Peake doesn't? Explain how this **dramatic irony** affects your impression of the characters involved, including young Twain.



Dr. Peake's conversion with the cannon-ball hole. He explained to the house that
200 I could never have heard of that small detail, which differentiated this mansion from all other Virginian mansions and perfectly identified it, therefore the fact stood proven that I had *seen* it in my vision. Lawks![11]

It is curious. When the magician's engagement closed there was but one person in the village who did not believe in mesmerism and I was the one. All the others were converted but I was to remain an implacable and unpersuadable disbeliever in mesmerism and hypnotism for close upon fifty years. This was because I never would examine them, in after life. I couldn't. The subject revolted me. Perhaps it brought back to me a passage in my life which for pride's sake I wished to forget;

11. **Lawks!:** an expression of wonder or amusement, shortened from "Lord, have mercy!"



Clouds Over Alabama or Midnight in Alabama (1994), Roger Brown. Oil on canvas, 48″ × 72″.
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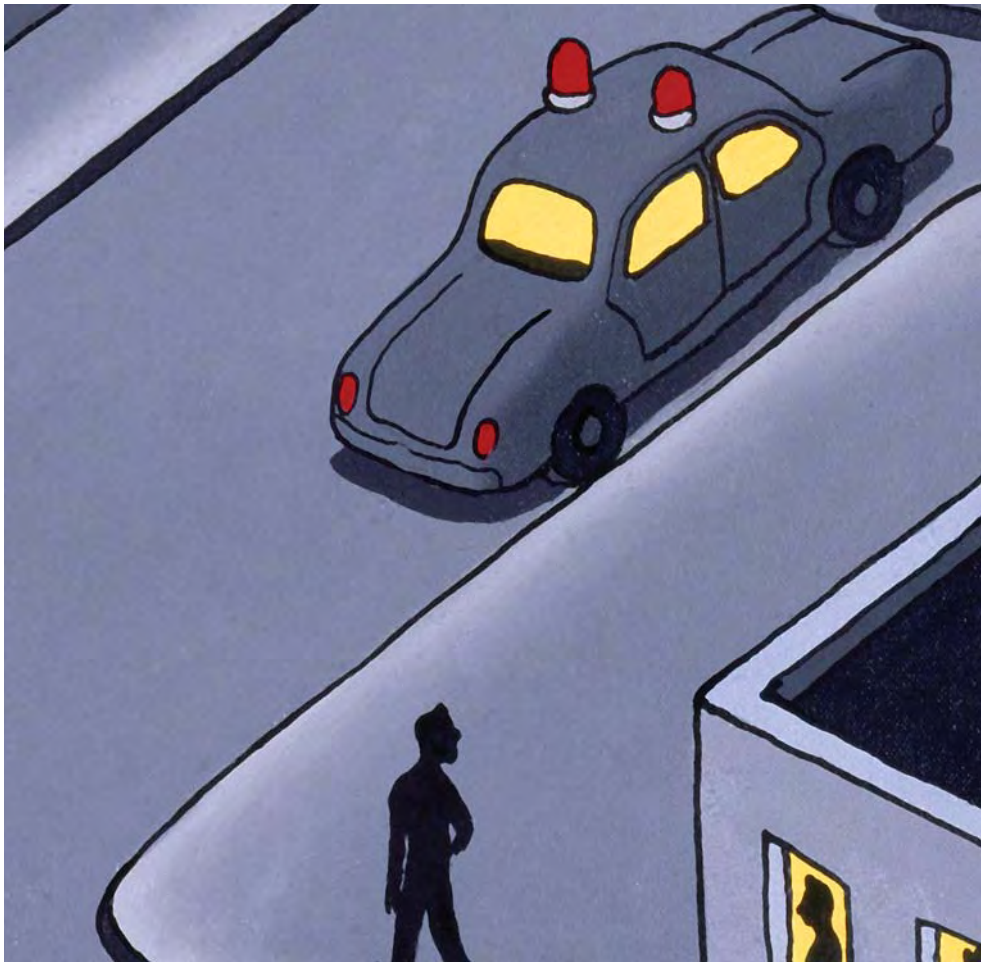
D WRITER'S MESSAGE
Consider the reason why Mead never encounters anyone on his nightly walks. How does this detail help you determine Bradbury's message?

D

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text in the textbook.

E WRITER'S MESSAGE
Why does the voice reply "No profession" when Mead says he is a writer?

1. **scarab-beetles:** large beetles considered to be sacred in ancient Egypt.



Detail of *Tourists Beware: New Buffalo Speed Trap* (1985), Roger Brown. Oil on canvas, 48″ × 48″.
© The School of the Art Institute of Chicago and the Brown family.

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F WRITER'S MESSAGE
Notice the voice's reaction when Mead admits to not having a viewing screen. How important is TV viewing to the people of the future?

walking,

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for electronic use.
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text in the textbook.

G WRITER'S MESSAGE
What "crime" has Leonard Mead committed?

2. **punch-slotted card:** At the time this story was written, cards punched with coded holes were used to feed data into computers.
3. **Regressive Tendencies:** habits of acting in ways that belong to an earlier stage of human development, such as childhood.

Vocabulary in Context

VOCABULARY PRACTICE

Decide whether these statements about the vocabulary words are true or false.

1. Someone with many career changes can be said to have worked **multifariously.**
2. Believing everything a fortuneteller tells you is an example of **credulity.**
3. A person who pays **rapt** attention to a performance is probably bored with it.
4. You might feel **nettled** if it rains on your picnic.
5. If you are **gullible,** you have an enormous appetite for sweet foods.
6. A defendant with an **unassailable** alibi should feel confident testifying in court.
7. If you record the **minutest** facts about an event, you are noting how long it took.
8. A person with **implacable** demands is not likely to be easily satisfied.

WORD LIST

credulity
gullible
implacable
minutest
multifariously
nettled
rapt
unassailable

VOCABULARY IN WRITING

Would people today be taken in by Twain's performance? Use two or more vocabulary words in a paragraph telling your opinion. You could start this way.

EXAMPLE SENTENCE

I think the average person is as ***gullible*** *as ever.*

VOCABULARY STRATEGY: WORDS PRONOUNCED DIFFERENTLY

Some words are spelled the same but have different meanings and may have different pronunciations. An example is *minute* (mī-no͞ot′), meaning "small," and *minute* (mĭn′ĭt), meaning "60 seconds." When these words also have different etymologies, they are called homographs, from the Latin root *graph* ("written") and prefix *homo-* ("the same"). Most dictionaries give homographs separate entries and mark them with superscripts: minute[1], minute[2].

Other words have multiple pronunciations depending on their part of speech. *Progress*, for example, is pronounced (prŏg′rĕs′) when used as a noun and (prə-grĕs′) when used as a verb.

PRACTICE Write the letter of the correct pronunciation for each boldfaced word; then define the word. Write *H* after the definition of any homograph.

1. take the household **refuse** to the dump	**a.** (rĭ-fyo͞oz′)	**b.** (rĕf′yo͞os)
2. the band has a new upright **bass** player	**a.** (băs)	**b.** (bās)
3. crushed stone used in an **aggregate**	**a.** (ăg′rĭ-gĭt)	**b.** (ăg′rĭ-gāt′)
4. allowed the wind to **buffet** the boat	**a.** (bə-fā′)	**b.** (bŭf′ĭt)
5. proposed a theoretical **construct**	**a.** (kən-strŭkt′)	**b.** (kŏn′strŭkt′)

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

from Life on the Mississippi

Memoir by Mark Twain

LITERARY ANALYSIS: VOICE

Voice is a writer's unique use of language. It allows a reader to "hear" the writer's personality in his or her writing. Mark Twain's distinctive voice is full of dry wit.

Here was something fresh—this thing of getting up in the middle of the night. . . . It was a detail . . . that had never occurred to me at all. I knew that boats ran all night, but somehow I had never happened to reflect that somebody had to get up out of a warm bed to run them.

A writer's voice is established through **diction,** or word choice and order, and **tone,** or attitude toward the subject. As you read, look for Twain's ironic or humorous tone.

READING STRATEGY: PARAPHRASE

Twain's readers enjoy his deadpan humor and insights. However, it can take some digging through difficult sentences to figure out just what he's saying. **Paraphrasing** can help; if you can slow down and restate hard sentences in simpler language, you'll find it easier to follow him. And by recognizing his use of **understatement** (downplaying the importance of things) or his use of **hyperbole** (exaggeration) and other figures of speech, you can paraphrase better.

Within ten seconds more I was set aside in disgrace, and Mr. Bixby was . . . flaying me alive with abuse of my cowardice.

With a dictionary, you can paraphrase this sentence.

1. **Paraphrase it literally:** "I was promptly disgraced, and Mr. Bixby was skinning me alive and calling me a coward."
2. **Notice where Twain is stretching the truth:** Bixby is not really skinning him alive, but abusing him verbally.

Your final paraphrase can read, "Soon I had gotten into trouble and Mr. Bixby was shouting at me, calling me a coward." Record your paraphrases in a chart like the one shown.

Difficult Passage	Literal Paraphrase	Final Paraphrase (when appropriate)

Explore the Key Idea

Is IGNORANCE *really bliss?*

KEY IDEA People who don't pay attention to the news or world affairs are sometimes described as burying their heads in the sand. This is not a compliment. However, it's also acknowledged that these people are sometimes happier or less worried than those who **experience** more. Mark Twain discovers that his experiences on the Mississippi River come at a price.

PRESENT Consider people you know who seek varied experiences and others who prefer to remain sheltered. Then list the advantages and disadvantages of each approach. Decide which approach makes the most sense to you, and identify two reasons for your choice. Share your conclusions with the class.



Life on the Mississippi

Mark Twain

BACKGROUND In this excerpt from his memoir, Mark Twain describes his first days as an apprentice riverboat pilot. Piloting a paddle steamboat was dangerous and tricky, because the Mississippi was constantly changing. The powerful current moved from one side to the other, especially in the windy parts of the river. Along this twisting course lurked hidden sandbars and submerged wrecks. Riverboat pilots gathered—and exchanged—precious information about the river's changing current.

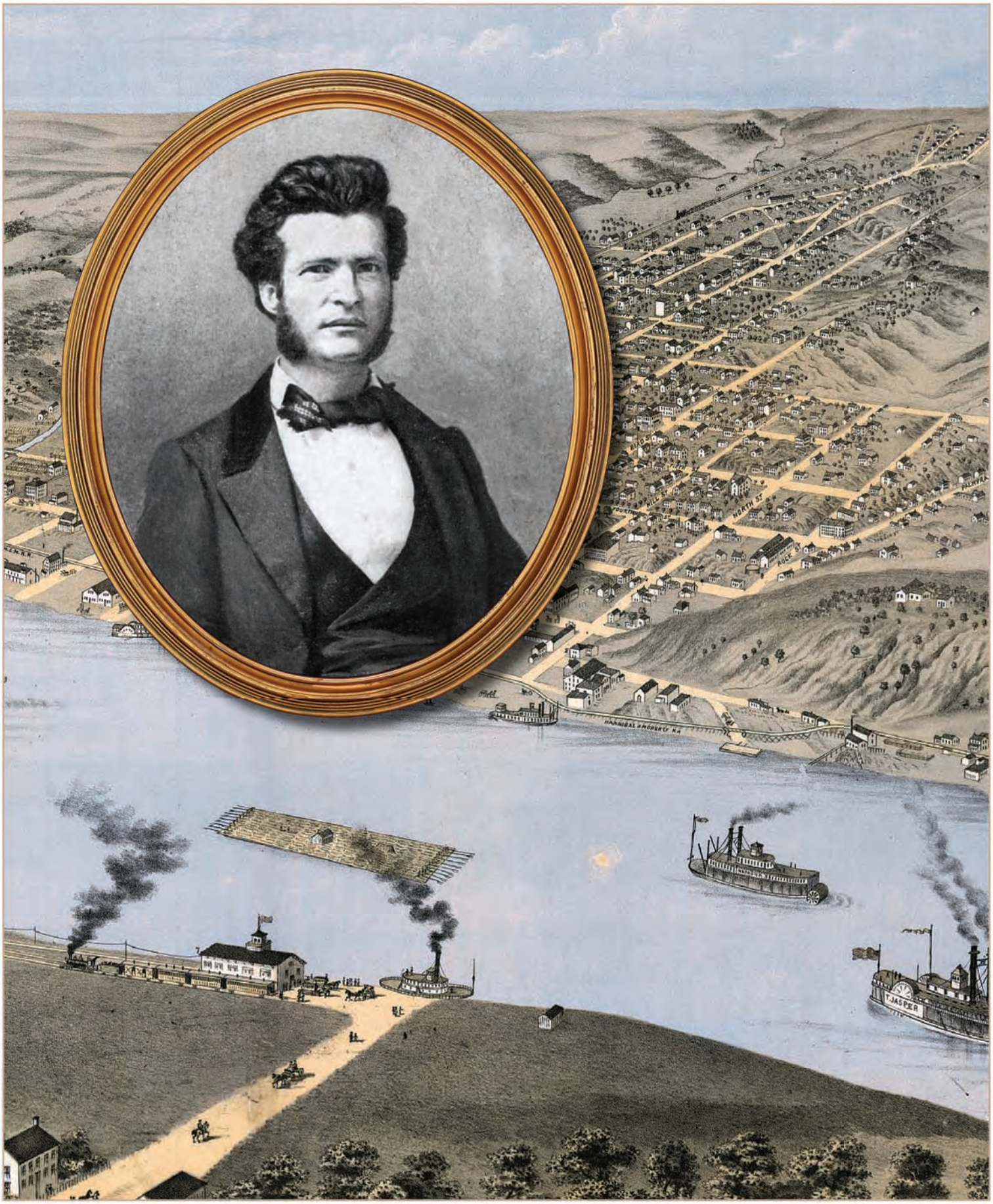
A Cub-Pilot's Experience

What with lying on the rocks four days at Louisville, and some other delays, the poor old *Paul Jones* fooled away about two weeks in making the voyage from Cincinnati to New Orleans. This gave me a chance to get acquainted with one of the pilots, and he taught me how to steer the boat, and thus made the fascination of river life more potent than ever for me. . . .

I soon discovered two things. One was that a vessel would not be likely to sail for the mouth of the Amazon under ten or twelve years; and the other was that the nine or ten dollars still left in my pocket would not suffice for so impossible an exploration[1] as I had planned, even if I could afford to wait for a ship. Therefore it followed that I must contrive a new career. The *Paul Jones* was now bound for

ANALYZE VISUALS
What does this illustrated map tell you about the size of the Mississippi River compared with the town on its banks? What other impressions of the river do you glean?

1. **mouth of the Amazon . . . exploration:** Twain, having read that an American expedition had been unable to finish its exploration of the Amazon River, went to New Orleans with the idea that he would be able to travel to South America and complete the job.


NORTH ST
ROCK
HANNIBAL & HORSHOE R.R.
T. JASPER

St. Louis. I planned a siege against my pilot, and at the end of three hard days he surrendered. He agreed to teach me the Mississippi River from New Orleans to St. Louis for five hundred dollars, payable out of the first wages I should receive after graduating. I entered upon the small enterprise of "learning" twelve or thirteen hundred miles of the great Mississippi River with the easy confidence of my time of life. If I had really known what I was about to require of my faculties, I should not have had the courage to begin. I supposed that all a pilot had to do was to keep his boat in the river, and I did not consider that that could be much of a trick, since it was so wide. A

The boat backed out from New Orleans at four in the afternoon, and it was "our watch" until eight. Mr. Bixby, my chief, "straightened her up," plowed her along past the sterns of the other boats that lay at the Levee,[2] and then said, "Here, take her; shave those steamships as close as you'd peel an apple." I took the wheel, and my heartbeat fluttered up into the hundreds; for it seemed to me that we were about to scrape the side off every ship in the line, we were so close. I held my breath and began to claw the boat away from the danger; and I had my own opinion of the pilot who had known no better than to get us into such peril, but I was too wise to express it. In half a minute I had a wide margin of safety intervening between the *Paul Jones* and the ships; and within ten seconds more I was set aside in disgrace, and Mr. Bixby was going into danger again and flaying me alive with abuse of my cowardice. I was stung, but I was obliged to admire the easy confidence with which my chief loafed from side to side of his wheel, and trimmed the ships so closely that disaster seemed ceaselessly imminent. When he had cooled a little he told me that the easy water was close ashore and the current outside, and therefore we must hug the bank, upstream, to get the benefit of the former, and stay well out, downstream, to take advantage of the latter. In my own mind I resolved to be a downstream pilot and leave the upstreaming to people dead to prudence.[3] B

Now and then Mr. Bixby called my attention to certain things. Said he, "This is Six-Mile Point." I assented. It was pleasant enough information, but I could not see the bearing of it. I was not conscious that it was a matter of any interest to me. Another time he said, "This is Nine-Mile Point." Later he said, "This is Twelve-Mile Point." They were all about level with the water's edge; they all looked about alike to me; they were monotonously unpicturesque. I hoped Mr. Bixby would change the subject. But no; he would crowd up around a point, hugging the shore with affection, and then say: "The slack water ends here, abreast this bunch of China trees; now we cross over." So he crossed over. He gave me the wheel once or twice, but I had no luck. I either came near chipping off the edge of a sugar plantation, or I yawed[4] too far from shore, and so dropped back into disgrace again and got abused.

The watch was ended at last, and we took supper and went to bed. At midnight the glare of a lantern shone in my eyes, and the night watchman said, "Come!

A VOICE
Reread lines 6–19. What does Twain's **tone** suggest about his youthful confidence?

B PARAPHRASE
Reread and paraphrase lines 33–38. What does Twain learn about the upstream and downstream currents? What decision does he make about the future?

2. **Levee** (lĕv′ē): a landing place for boats on a river.
3. **dead to prudence:** lacking good judgment.
4. **yawed:** swerved.

Turn out!" And then he left. I could not understand this extraordinary procedure; so I presently gave up trying to, and dozed off to sleep. Pretty soon the watchman was back again, and this time he was gruff. I was annoyed. I said,

"What do you want to come bothering around here in the middle of the night for? Now, as like as not, I'll not get to sleep again to-night."

The watchman said, "Well, if this ain't good, I'm blessed."

The "offwatch"[5] was just turning in, and I heard some brutal laughter from them, and such remarks as "Hello, watchman! ain't the new cub turned out yet? He's delicate, likely. Give him some sugar in a rag, and send for the chambermaid to sing 'Rock-a-by Baby' to him." C

About this time Mr. Bixby appeared on the scene. Something like a minute later I was climbing the pilothouse steps with some of my clothes on and the rest in my arms. Mr. Bixby was close behind, commenting. Here was something fresh—this thing of getting up in the middle of the night to go to work. It was a detail in piloting that had never occurred to me at all. I knew that boats ran all night, but somehow I had never happened to reflect that somebody had to get up out of a warm bed to run them. I began to fear that piloting was not quite so romantic as I had imagined it was; there was something very real and worklike about this new phase of it. . . .

C PARAPHRASE
Twain's frequent use of **dialogue** and **dialect,** or regional speech, is one of the challenging qualities about his writing. Paraphrase the dialogue in lines 51–61. What are the other crew members saying about him?

Mr. Bixby made for the shore and soon was scraping it, just the same as if it had been daylight. And not only that, but singing:

Father in heaven, the day is declining, etc.

It seemed to me that I had put my life in the keeping of a peculiarly reckless outcast. Presently he turned on me and said, "What's the name of the first point above New Orleans?"

I was gratified to be able to answer promptly, and I did. I said I didn't know.

"Don't *know?*"

This manner jolted me. I was down at the foot[6] again, in a moment. But I had to say just what I had said before.

"Well, you're a smart one!" said Mr. Bixby. "What's the name of the *next* point?" Once more I didn't know.

"Well, this beats anything. Tell me the name of *any* point or place I told you."

I studied awhile and decided that I couldn't.

"Look here! What do you start out from, above Twelve-Mile Point, to cross over?"

"I—I—don't know."

"You—you—don't know?" mimicking my drawling manner of speech. "What *do* you know?"

"I—I—nothing, for certain."

"By the great Caesar's ghost, I believe you! You're the stupidest dunderhead I ever saw or ever heard of, so help me Moses! The idea of *you* being a pilot—*you!* Why, you don't know enough to pilot a cow down a lane."

5. **"offwatch":** those sailors who had just completed their watch.

6. **down at the foot:** at the bottom of the class.

Oh, but his wrath was up! He was a nervous man, and he shuffled from one side of his wheel to the other as if the floor was hot. He would boil awhile to himself, and then overflow and scald me again.

"Look here! What do you suppose I told you the names of those points for?"

I tremblingly considered a moment, and then the devil of temptation provoked me to say, "Well to—to—be entertaining, I thought."

This was a red rag to the bull.[7] He raged and stormed so (he was crossing the river at the time) that I judged it made him blind, because he ran over the steering oar of a trading scow.[8] Of course the traders sent up a volley of red-hot profanity. Never was a man so grateful as Mr. Bixby was, because he was brimful, and here were subjects who could *talk back.* He threw open a window, thrust his head out, and such an irruption followed as I never had heard before. The fainter and farther away the scowmen's curses drifted, the higher Mr. Bixby lifted his voice and the weightier his adjectives grew. When he closed the window he was empty. You could have drawn a seine[9] through his system and not caught curses enough to disturb your mother with. Presently he said to me in the gentlest way, "My boy, you must get a little memorandum book; and every time I tell you a thing, put it down right away. There's only one way to be a pilot, and that is to get this entire river by heart. You have to know it just like A B C." D

That was a dismal revelation to me, for my memory was never loaded with anything but blank cartridges. However, I did not feel discouraged long. I judged that it was best to make some allowances, for doubtless Mr. Bixby was "stretching." . . .[10]

By the time we had gone seven or eight hundred miles up the river, I had learned to be a tolerably plucky upstream steersman, in daylight; and before we reached St. Louis I had made a trifle of progress in night work, but only a trifle. I had a notebook that fairly bristled with the names of towns, "points," bars, islands, bends, reaches, etc.; but the information was to be found only in the notebook—none of it was in my head. It made my heart ache to think I had only got half of the river set down; for as our watch was four hours off and four hours on, day and night, there was a long four-hour gap in my book for every time I had slept since the voyage began. . . . E

The face of the water, in time, became a wonderful book—a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. There never was so wonderful a book

D VOICE
Reread this paragraph, focusing on lines 104–112. Notice the elaborate **diction** Twain uses to describe Mr. Bixby's behavior, especially as Mr. Bixby finally quiets down. How does this choice of language affect the pacing and humor of this paragraph?

E VOICE
Reread lines 117–125. What **tone** does Twain take here in describing his own progress? Give details from the text to support your answer.

7. **a red rag to the bull:** Bullfighters wave capes to both provoke and distract the bull.
8. **scow:** a flat-bottomed boat used chiefly to transport freight.
9. **seine** (sān): large fishing net.
10. **"stretching":** exaggerating.



written by man; never one whose interest was so absorbing, so unflagging, so sparklingly renewed with every reperusal.[11] The passenger who could not read it was charmed with a peculiar sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether); but to the pilot that was an *italicized* passage; indeed, it was more than that, it was a legend of the largest capitals,[12] with a string of shouting exclamation points at the end of it, for it
140 meant that a wreck or a rock was buried there that could tear the life out of the strongest vessel that ever floated. It is the faintest and simplest expression the water ever makes, and the most hideous to a pilot's eye. In truth, the passenger who could not read this book saw nothing but all manner of pretty pictures in it,

11. **reperusal** (rē′pə-rōō′zal): rereading.
12. **a legend of the largest capitals:** an inscription in large capital letters.

painted by the sun and shaded by the clouds, whereas to the trained eye these were not pictures at all, but the grimmest and most dead earnest of reading matter.

Now when I had mastered the language of this water, and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it every passing moment with new marvels of coloring. F

F VOICE
Consider Twain's **tone** and **diction** earlier in the selection, as he was first learning his way around the ship. Then reread lines 126–164. How does Twain's voice change as he explains his increased knowledge of the river? Give details.



Champions of the Mississippi, Currier and Ives. Lithograph. Museum of the City of New York, New York. © Scala/Art Resource, New York.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: "This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef[13] which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up[14] dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?"

No, the romance and beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a "break" that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade? G

G PARAPHRASE
Reread lines 184–190 and paraphrase the comments about what a doctor sees. What parallel is Twain drawing between the doctor's plight and his own?

13. **bluff reef:** an underwater ridge of rock.
14. **shoaling up:** becoming too shallow for safe navigation because of a buildup of sand or silt in the riverbed.

Comprehension

1. **Recall** What new job does Mark Twain begin?
2. **Recall** How does Twain react to Mr. Bixby's initial instruction?
3. **Summarize** As Twain's training continues, what does he learn?

Literary Analysis

4. **Examine Paraphrases** Review the paraphrases you recorded as you read. In the end, what were the most difficult aspects of Twain's writing? Explain.
5. **Analyze Humor** In any piece of humorous writing, the humor usually springs from a general underlying attitude toward the subject. Review the following humorous passages from the selection and in each case identify the attitude expressed. What do the passages have in common?
   - Twain tries to steer the boat for the first time (lines 23–38)
   - Twain fails to show up for his first night watch (lines 51–71)
   - Twain learns that he has to learn the entire river by heart (lines 75–112)
6. **Analyze Voice** Twain's voice undergoes a distinct change at line 125. Describe his voice both up to and after this point in terms of its **diction** and **tone.** What change in attitude is reflected by this change in voice?
7. **Draw Conclusions** In this selection, Twain develops an **extended metaphor** comparing the river with a book. In a chart like this one, identify the points of this comparison. Through this metaphor, what is he saying about the river and his **experience** as a student pilot?

Line Numbers	Passage	What It Says About the River
126–127	"The face of the water . . . became a wonderful book—a book that was a dead language to the uneducated passenger"	It's "wonderful" but cannot be understood by the uneducated.

8. **Compare Literary Works** How does the humorous attitude you described in answer to question 5 compare with that expressed in Twain's *Autobiography?* Which piece do you think is funnier? Cite details to support your answer.

Literary Criticism

9. **Author's Style** *Life on the Mississippi* first appeared serially in the *Atlantic Monthly* magazine in 1875. In 1874, Twain wrote the magazine's editor that he liked writing for the audience of the *Atlantic* "for the simple reason that it don't require a 'humorist' to paint himself stripèd and stand on his head every fifteen minutes." In other words, he liked an audience that appreciated subtle humor. Do you find this sensibility reflected in the selection you have just read? Explain.

The Notorious Jumping Frog of Calaveras County

Short Story by Mark Twain

LITERARY ANALYSIS: TALL TALE

The **tall tale** is a distinctively American form of storytelling featuring outlandish characters and events, often with a comic effect. Based on oral tradition, the tall tale generally aims to fool or impress the listener or reader, using various devices. Look for these techniques and consider their impact:

- **Hyperbole—**a figure of speech exaggerating the truth
- **Understatement—**the technique of downplaying the significance of the outlandish, often to ironic or humorous effect
- **Local color—**writing that brings a region alive by portraying its dress, mannerisms, customs, character types, and speech

READING SKILL: UNDERSTAND DIALECT

Dialect is the distinct form of a language spoken in one geographic area or by a particular group. Writers use dialect to establish setting, provide local color, and develop characters. In this story, Twain uses a frontier dialect. Because of its unfamiliar idioms and strange spellings, dialect can be hard to read. These strategies will help:

- **Read slowly—**Try reading aloud to help you recognize words you may have heard but don't normally see in print.
- **Use context clues—**When Twain writes, "You'd see that frog whirling in the air like a doughnut—see him turn one summerset," context tells you that *summerset* must mean the same as *somersault*.

As you read, jot down unfamiliar words and what you think they mean.

VOCABULARY IN CONTEXT

Which of the following words do you know? Write definitions for the words and then check the definitions as you read.

WORD LIST

cavorting	enterprising	infamous
conjecture	garrulous	tranquil
dilapidated	indifferent	

Explore the Key Idea

Can you spot a TALL TALE?

KEY IDEA You listen to a friend recount the events of the weekend and you're pretty sure the story is way too wild to be true. You hear a politician describe great accomplishments and you just know it's a stretch. These situations inspire the **skepticism** you need to read about a frog that turns somersaults.

DISCUSS Work with a small group to play the game "Two Truths and a Lie." Take a few minutes for each of you to come up with two truths and one lie. The statements can be about anything from personal experience to oddball facts. Take turns sharing statements. Can you guess which are the lies and which are the truths? Compare your answers and explain what made you believe or disbelieve each statement.



The Notorious JUMPING FROG of Calaveras County

Mark Twain

BACKGROUND Twain got the idea for this story during his days panning for gold in California. Local storytellers told this tale without cracking a smile, teaching Twain two important lessons about humor: one, that the manner in which a person tells a story is what makes it funny, and two, that a humorist should always pretend to be dead serious.

In compliance with the request of a friend of mine who wrote me from the East, I called on good-natured, **garrulous** old Simon Wheeler and inquired after my friend's friend, Leonidas W. Smiley, as requested to do, and I hereunto append[1] the result. I have a lurking suspicion that *Leonidas W.* Smiley is a myth, that my friend never knew such a personage, and that he only **conjectured** that if I asked old Wheeler about him, it would remind him of his **infamous** *Jim* Smiley and he would go to work and bore me to death with some exasperating reminiscence of him as long and as tedious as it should be useless to me. If that was the design, it succeeded.

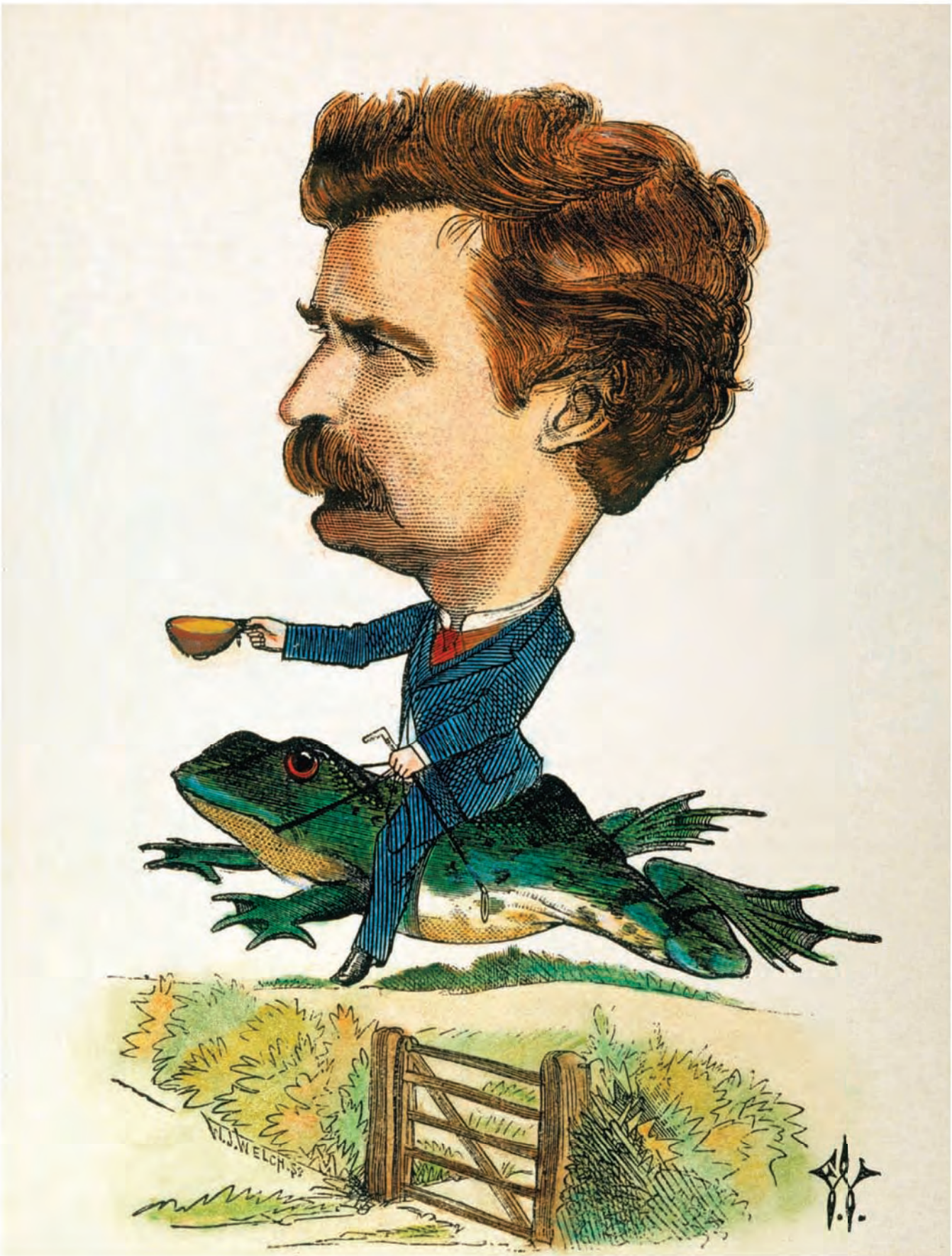
ANALYZE VISUALS
What techniques in this illustration can be compared with the storytelling techniques of a tall tale? Explain.

garrulous (găr′ə-ləs) *adj.* extremely talkative

conjecture (kən-jĕk′chər) *v.* to guess

infamous (ĭn′fə-məs) *adj.* having a very bad reputation; disgraceful

1. **hereunto append:** add to this document.


F.J. WELCH.

I found Simon Wheeler dozing comfortably by the barroom stove of the **dilapidated** tavern in the decayed mining camp of Angel's, and I noticed that he was fat and baldheaded and had an expression of winning gentleness and simplicity upon his **tranquil** countenance. He roused up and gave me good day. I told him that a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named *Leonidas W.* Smiley—*Rev. Leonidas W.* Smiley, a young minister of the Gospel, who he had heard was at one time a resident of Angel's Camp. I added that if Mr. Wheeler could tell me anything about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

Simon Wheeler backed me into a corner and blockaded me there with his chair, and then sat down and reeled off the monotonous narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned his initial sentence, he never betrayed the slightest suspicion of enthusiasm, but all through the interminable narrative there ran a vein of impressive earnestness and sincerity which showed me plainly that, so far from his imagining that there was anything ridiculous or funny about his story, he regarded it as a really important matter and admired its two heroes as men of transcendent genius in *finesse.*[2] I let him go on in his own way and never interrupted him once. A

"Rev. Leonidas W. H'm, Reverend Le—Well, there was a feller here once by the name of *Jim* Smiley, in the winter of '49—or maybe it was the spring of '50—I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume[3] warn't finished when he first come to the camp; but anyway, he was the curiousest man about always betting on anything that turned up you ever see, if he could get anybody to bet on the other side, and if he couldn't he'd change sides. Any way that suited the other man would suit *him*—any way just so's he got a bet, *he* was satisfied. But still he was lucky, uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solit'ry thing mentioned but that feller'd offer to bet on it and take ary side you please, as I was just telling you. If there was a horse race, you'd find him flush or you'd find him busted at the end of it; if there was a dogfight, he'd bet on it; if there was a cat fight, he'd bet on it; if there was a chicken fight, he'd bet on it; why, if there was two birds setting on a fence, he would bet you which one would fly first; or if there was a camp meeting, he would be there reg'lar to bet on Parson Walker, which he judged to be the best exhorter about here, and so he was too, and a good man. If he even see a straddlebug[4] start to go anywheres, he would bet you how long it would take him to get to—to wherever he was going to, and if you took him up, he would foller that straddlebug to Mexico but what he would find out where he was bound for and how long he was on the road. Lots of the boys here has seen that Smiley and can tell you about him. Why, it never made no difference to *him*—he'd bet on

dilapidated (dĭ-lăp'ĭ-dā'tĭd) *adj.* in a state of disrepair; rundown **dilapidate** *v.*

tranquil (trăng'kwəl) *adj.* undisturbed; peaceful

A TALL TALE
Reread lines 19–28, and describe Simon Wheeler's manner of storytelling. What does the narrator suggest about the relationship between Wheeler's manner and the substance of his story?

2. **men of . . . finesse:** exceptionally brilliant men.
3. **flume:** a wooden trough built as a channel for running water—used in gold mining for separating particles of gold.
4. **straddlebug:** a long-legged beetle.

any thing—the dangdest feller. Parson Walker's wife laid very sick once for a good while, and it seemed as if they warn't going to save her; but one morning he come in and Smiley up and asked him how she was, and he said she was considerable better—thank the Lord for his inf'nite mercy—and coming on so smart that with the blessing of Prov'dence she'd get well yet; and Smiley, before he thought, says, 'Well, I'll resk two-and-a-half she don't anyway.' B

"Thish-yer Smiley had a mare—the boys called her the fifteen-minute nag but that was only in fun, you know, because of course she was faster than that—and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption,[5] or something of that kind. They used to give her two or three hundred yards' start and then pass her under way, but always at the fag end[6] of the race she'd get excited and desperatelike, and come **cavorting** and straddling up and scattering her legs around limber, sometimes in the air and sometimes out to one side among the fences, and kicking up m-o-r-e dust and raising m-o-r-e racket with her coughing and sneezing and blowing her nose—and always fetch up at the stand just about a neck ahead, as near as you could cipher it down.[7]

"And he had a little small bull-pup, that to look at him you'd think he warn't worth a cent but to set around and look ornery and lay for a chance to steal something. But as soon as money was up on him he was a different dog; his underjaw'd begin to stick out like the fo'castle[8] of a steamboat and his teeth would uncover and shine like the furnaces. And a dog might tackle him and bullyrag[9] him, and bite him and throw him over his shoulder two or three times, and Andrew Jackson—which was the name of the pup—Andrew Jackson would never let on but what *he* was satisfied and hadn't expected nothing else—and the bets being doubled and doubled on the other side all the time, till the money was all up; and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it—not chaw, you understand, but only just grip and hang on till they throwed up the sponge,[10] if it was a year. Smiley always come out winner on that pup till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough and the money was all up and he come to make a snatch for his pet holt,[11] he see in a minute how he'd been imposed on and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouragedlike and didn't try no more to win the fight, and so he got shucked out bad. He give Smiley a look, as much as to say his heart was broke, and it was *his* fault for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and

B DIALECT
Paraphrase the passage written in dialect in lines 29–56. What point is Simon Wheeler making about Smiley?

cavorting (kə-vôr'tĭng) *adj.* prancing about in a playful manner **cavort** *v.*

5. **distemper . . . consumption:** Distemper is a viral disease caught by dogs and other four-legged mammals. Consumption is an old-fashioned name for tuberculosis.
6. **fag end:** final part.
7. **cipher** (sī'fər) **it down:** calculate it; figure it.
8. **fo'castle** (fōk'səl): forecastle—here, the protruding front deck of a steamboat.
9. **bullyrag:** harass.
10. **throwed up the sponge:** gave up.
11. **pet holt:** favorite grip.

then he limped off a piece and laid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him and he had genius—I know it, because he hadn't no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n and the way it turned out. C

"Well, thish-yer Smiley had rat terriers, and chicken cocks, and tomcats and all them kind of things till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He ketched a frog one day and took him home, and said he cal'lated[12] to educate him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he *did* learn him, too. He'd give him a little punch behind, and the next minute you'd see that frog whirling in the air like a doughnut—see him turn one summerset, or maybe a couple if he got a good start, and come down flatfooted and all right, like a cat. He got him up so in the matter of ketching flies, and kep' him in practice so constant, that he'd nail a fly every time as fur as he could see him. Smiley said all a frog wanted was education and he could do 'most anything—and I believe him. Why, I've seen him set Dan'l Webster down here on this floor—Dan'l Webster was the name of the frog—and sing out, 'Flies, Dan'l, flies!' and quicker'n you could wink he'd spring straight up and snake a fly off'n the counter there, and flop down on the floor ag'in as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as **indifferent** as if he hadn't no idea he'd been doin' any more'n any frog might do. You never see a frog so modest and straight-for'ard as he was, for all he was so gifted. And when it come to fair and square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand; and when it come to that, Smiley would ante up money on him as long as he had a red.[13] Smiley was monstrous proud of his frog, and well he might be for fellers that had traveled and been everywheres all said he laid over any frog that ever *they* see. D

"Well, Smiley kep' the beast in a little lattice box, and he used to fetch him downtown sometimes and lay for a bet. One day a feller—a stranger in the camp, he was—come acrost him with his box and says:

"'What might it be that you've got in the box?'

"And Smiley says, sorter indifferent-like, 'It might be a parrot, or it might be a canary, maybe, but it ain't—it's only just a frog.'

"And the feller took it and looked at it careful, and turned it round this way and that, and says, 'H'm—so 'tis. Well, what's *he* good for?'

"'Well,' Smiley says, easy and careless, 'he's good enough for *one* thing, I should judge—he can outjump any frog in Calaveras County.'

"The feller took the box again and took another long, particular look, and give it back to Smiley and says, very deliberate, 'Well,' he says, 'I don't see no p'ints[14] about that frog that's any better'n any other frog.'

C TALL TALE
Reread lines 68–93. What device characteristic of the tall tale is on display in this paragraph?

indifferent (ĭn-dĭf'ər-ənt) *adj.* having no particular interest

D DIALECT
Reread lines 110–111. How does the dialect in this sentence, and throughout the paragraph, help to characterize the frog?

12. **cal'lated:** calculated; intended.
13. **a red:** a red cent (slang for a penny).
14. **p'ints:** points.



Frog of Calaveras County. The Granger Collection, New York.

"'Maybe you don't,' Smiley says. 'Maybe you understand frogs and maybe you don't understand 'em; maybe you've had experience and maybe you ain't only a amature, as it were. Anyways, I've got *my* opinion, and I'll resk forty dollars that he can outjump any frog in Calaveras County.'

"And the feller studied a minute and then says, kinder sad-like, 'Well, I'm only a stranger here and I ain't got no frog; but if I had a frog, I'd bet you.'

"And then Smiley says, 'That's all right—that's all right—if you'll hold my box a minute, I'll go and get you a frog.' And so the feller took the box and put up his forty dollars along with Smiley's, and set down to wait. E

"So he set there a good while thinking and thinking to himself, and then he got the frog out and prized his mouth open and took a teaspoon and filled him full of quail shot[15]—filled him pretty near up to his chin—and set him on the floor. Smiley he went to the swamp and slopped around in the mud for a long time, and finally he ketched a frog and fetched him in and give him to this feller, and says:

"'Now, if you're ready, set him alongside of Dan'l, with his forepaws just even with Dan'l's, and I'll give the word.' Then he says, 'One—two—three—*git!*' and him and the feller touched up the frogs from behind, and the new frog hopped off

E TALL TALE
Reread the dialogue in lines 120–138. What does the straightfaced understatement reveal about the two characters?

15. **quail shot:** small lead pellets for firing from a shotgun.

lively, but Dan'l give a heave and hysted up his shoulders—so—like a Frenchman, but it warn't no use—he couldn't budge; he was planted as solid as a church, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

"The feller took the money and started away, and when he was going out at the door, he sorter jerked his thumb over his shoulder—so—at Dan'l and says again, very deliberate, 'Well,' he says, *'I* don't see no p'ints about that frog that's any better'n any other frog.'

"Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, 'I do wonder what in the nation that frog throw'd off for—I wonder if there ain't something the matter with him—he 'pears to look mighty baggy, somehow.' And he ketched Dan'l by the nap of the neck and hefted him, and says, 'Why, blame my cats if he don't weigh five pound!' and turned him upside down and he belched out a double handful of shot. And then he see how it was, and he was the maddest man—he set the frog down and took out after that feller, but he never ketched him. And—"

[Here Simon Wheeler heard his name called from the front yard and got up to see what was wanted.] And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy—I ain't going to be gone a second."

But, by your leave, I did not think that a continuation of the history of the **enterprising** vagabond *Jim* Smiley would be likely to afford me much information concerning the Rev. *Leonidas W.* Smiley and so I started away.

At the door I met the sociable Wheeler returning, and he buttonholed me and recommenced:[16]

"Well, thish-yer Smiley had a yaller one-eyed cow that didn't have no tail, only just a short stump like a bannanner, and—"

However, lacking both time and inclination, I did not wait to hear about the afflicted cow but took my leave.



GRAMMAR AND STYLE
Reread lines 144–151. Notice how Twain uses **coordinating conjunctions** and **dashes** to convey Simon's breathless retelling of the story.

enterprising
(ĕn'tər-prī'zĭng) ***adj.***
possessing imagination and initiative

16. **buttonholed . . . recommenced:** detained me for conversation and began talking again.

Comprehension

1. **Recall** How does the narrator hear the story of the jumping frog?
2. **Recall** What is Smiley always willing to do?
3. **Summarize** What happens to Smiley's frog?

Literary Analysis

4. **Make Inferences About Characters** What can you infer about Jim Smiley based on each of the following examples?
   - Smiley betting on the health of the parson's wife
   - Smiley spending three months teaching a frog to jump
   - Smiley studying why the frog couldn't jump
5. **Understand Dialect** Review the dialect and translations you recorded as you read. In general, what does the use of dialect contribute to **characterization** and **setting** in this story? Cite specific examples.
6. **Analyze Hyperbole** Simon Wheeler makes liberal use of hyperbole in describing Jim Smiley; some of what he says is totally improbable, and some is simply a bit of a stretch. List five to ten examples of this hyperbole and rate each on a scale of one to five, with five being the most outrageous. At any point, did your **skepticism** prevent you from enjoying the story? Explain.
7. **Make Judgments About the Tall Tale** Twain sets this story in a **frame**—a story within a story—in which the first-person narrator asks about a man named Leonidas Smiley but gets a story about Jim Smiley instead. In the end, the narrator makes a show of going away disappointed. How does this device contribute to the impact of the tall tale? Explain how the story would be different if the original first-person narrator had simply told the story in his own voice, or if Wheeler himself were the first-person narrator. Do you think this is an effective technique? Why or why not?

Literary Criticism

8. **Critical Interpretations** According to one critic, Twain's organization of this tale "seems wholly directionless," yet "actually it is carefully molded for climax." Do you agree? Look back at the story and explain how the elaborate setup affects the impact of the story's punchline. Use examples from the story to support your ideas.

Vocabulary in Context

WORD LIST

cavorting
conjecture
dilapidated
enterprising
garrulous
indifferent
infamous
tranquil

VOCABULARY PRACTICE

Choose the word that is not related in meaning to the other words.

1. (a) dilapidated, (b) decaying, (c) neglected, (d) lonesome
2. (a) chatty, (b) argumentative, (c) garrulous, (d) verbose
3. (a) serene, (b) tranquil, (c) unhappy, (d) placid
4. (a) unusual, (b) infamous, (c) disreputable, (d) notorious
5. (a) comfort, (b) condolence, (c) consolation, (d) conjecture
6. (a) imaginative, (b) expensive, (c) enterprising, (d) resourceful
7. (a) unconcerned, (b) detached, (c) indifferent, (d) unnoticeable
8. (a) cavorting, (b) trembling, (c) shaking, (d) jarring

VOCABULARY IN WRITING

If you had seen the jumping frog contest, would you have found it humorous or foolish? Write a short description of the event, making your attitude clear. Use two or more vocabulary words. Here is a sample opening.

EXAMPLE SENTENCE

Enterprising people can always find ways to cheat and win. But filling a frog with shot seems especially cruel.

VOCABULARY STRATEGY: WORDS WITH MISLEADING PREFIXES

The prefix *in-* (and its variant *im-*) generally has a negative meaning, as do the prefixes *un-* and *non-*. When you see these prefixes attached to a base word, it is usually easy to figure out the meaning of the new word. Sometimes, though, the process doesn't quite work: *infamous,* for example, doesn't mean "not famous." Using context clues is one way of understanding words that are not quite what they seem.

PRACTICE Use context clues, or if necessary a dictionary, to help you create a definition of each boldfaced word.

1. The bill collector tried to **unnerve** Mom with his threats.
2. Jason is **indisposed** with a chest cold.
3. Her letter described the **insufferable** heat of Texas in July.
4. The old building has been there since time **immemorial**.
5. Everyone was **nonplused** by the surprising turn of events.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
WRITE A DIALOGUE A **conversation** can reveal a great deal about its participants. Character's words and gestures as well as the pace and flow of their speech all make a story character believable. Write a **one-page conversation** between two real people or fictional characters. Like Twain, have them share amazing—and possibly exaggerated—experiences.	***A successful conversation will . . .*** • be written for two speakers • reveal attitudes and background • include a natural flow of ideas and informal language • use correct punctuation

GRAMMAR AND STYLE

CREATE REALISTIC CHARACTERS Review the **Grammar and Style** note on page 666. Mark Twain creates convincing dialogue to help establish the character of Simon Wheeler. Look at this example from the story:

> *And a dog might tackle him and bullyrag him, and bite him and throw him over his shoulder two or three times, and Andrew Jackson—which was the name of the pup—Andrew Jackson would never let on but what* he *was satisfied and hadn't expected nothing else. . . .* (lines 72–75)

Notice how Twain uses the highlighted **coordinating conjunctions** to construct long, rambling sentences that reflect Simon's chatty nature. He also uses **dashes** to show how Simon will interrupt himself. Finally, the underlined text demonstrates elements of dialect, which shows that Simon is rooted in his local culture.

PRACTICE Revise the dialogue you wrote in response to the writing prompt, this time writing it in dialect. You may wish to use the same Western dialect that Twain uses in his short story, or use another dialect that is familiar to you. Make use of coordinating conjunctions, dashes, and regional vocabulary, as well as any special spellings or contractions that will help your reader "hear" the rhythm and pronunciation of the dialect as it would be spoken aloud.

EXAMPLE

"My goodness! If I had known you felt that way about it, I never would have said anything in the first place."

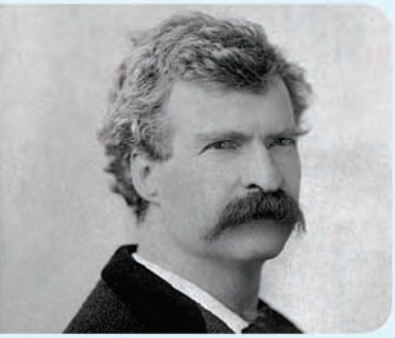
"Well, shet my mouth! If I'da known you felt that way 'bout it, I never woulda said nothin' in th' first place."

WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

American Masterpiece

The Adventures of Huckleberry Finn

Mark Twain



Mark Twain
1835–1910

ABOUT THE AUTHOR "Half twain! Quarter twain! Mark twain!"—such were the cries of 19th-century Mississippi riverboatmen, indicating that the water was deep enough to cross. Samuel Clemens heard those cries as a boy growing up in Hannibal, Missouri, and as a young man working as a riverboat pilot. Later he chose the cry of "Mark twain!" for his pen name. Although Twain first won fame as a Western humorist writing about life in the California gold-mining camps, he drew on his Missouri childhood for many of his best-known works. These include *The Adventures of Tom Sawyer* (1876), his popular tale of a boy growing up in a town not unlike Hannibal; *Life on the Mississippi* (1883), his memoir of his days as a riverboat pilot; and *The Adventures of Huckleberry Finn* (1884), Tom Sawyer's more mature sequel.

ABOUT THE NOVEL *The Adventures of Huckleberry Finn* takes place in the years before the Civil War, when slavery was still legal in Missouri, where the novel opens. Huck Finn, a friend of Tom Sawyer's, is the son of an abusive, drunken lout and has been taken in by the kindly Widow Douglas and her sister, Miss Watson. Huck's neglectful father appears and steals Huck away, taking the boy to live with him in an isolated cabin. Huck escapes to Jackson's Island, where he meets Jim, Miss Watson's runaway slave. Fleeing together down the Mississippi River on a raft in an attempt to reach Ohio and freedom, the two outcasts form a close friendship and experience all sorts of strange adventures.

LEGACY OF A MASTERPIECE Regarded as the quintessential American coming-of-age novel, *The Adventures of Huckleberry Finn* is also a scathing satire of 19th-century social institutions and a pioneering work of American regionalism. In *Huck Finn,* Twain brilliantly captures the flavor of a particular time and place. During the journey down the Mississippi, for example, Huck meets a wide variety of characters whom Twain used to portray nearly every social class living on or along the river in that day. In addition, in Huck's speech, Twain manages to capture the dialect of an uneducated Missouri boy while still being able to humorously and vividly describe scenes and characters. In the end, though, it may be best to enjoy the novel—in the words of Huck's friend Tom Sawyer—for "the *adventure* of it."

In the following excerpt, Huck has just done what his society has taught him is the right thing to do: he has written a note to Miss Watson, reporting the whereabouts of her runaway slave, Jim. However, Huck has deep misgivings about this action.



I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking—thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see Jim before me, all the time, in the day, and in the nighttime, sometimes moonlight, sometimes storms, and we a floating along, talking, and singing, and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me, and do everything he could think of for me, and how good he always was; and at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the only one he's got now; and then I happened to look around, and see that paper.

It was a close place. I took it up, and held it in my hand. I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

"All right, then, I'll *go* to hell"—and tore it up.

It was awful thoughts, and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't. And for a starter, I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog.

Then I set to thinking over how to get at it, and turned over considerable many ways in my mind; and at last fixed up a plan that suited me. So then I took the bearings of a woody island that was down the river a piece, and as soon as it was fairly dark I crept out with my raft and went for it, and hid it there, and then turned in. I slept the night through, and got up before it was light, and had my breakfast, and put on my store clothes, and tied up some others and one thing or another in a bundle, and took the canoe and cleared for shore. I landed below where I judged was Phelps's place, and hid my bundle in the woods, and then filled up the canoe with water, and loaded rocks into her and sunk her where I could find her again when I wanted her, about a quarter mile below a little steam sawmill that was on the bank.

The Outcasts of Poker Flat

Short Story by Bret Harte

NOTABLE QUOTE

"Luck is a mighty queer thing. All you know about it for certain is that it's bound to change."

FYI

Did you know that Bret Harte . . .

- was called "Dickens among the pines" for the vivid and recognizable characters he created?
- worked as a shotgun rider on a California stagecoach?
- worked as an abolitionist during the Civil War, often speaking out against the harsh treatment of minorities?

AuthorOnline

For more on Bret Harte, visit the **Literature Center** at **ClassZone.com.**



Bret Harte

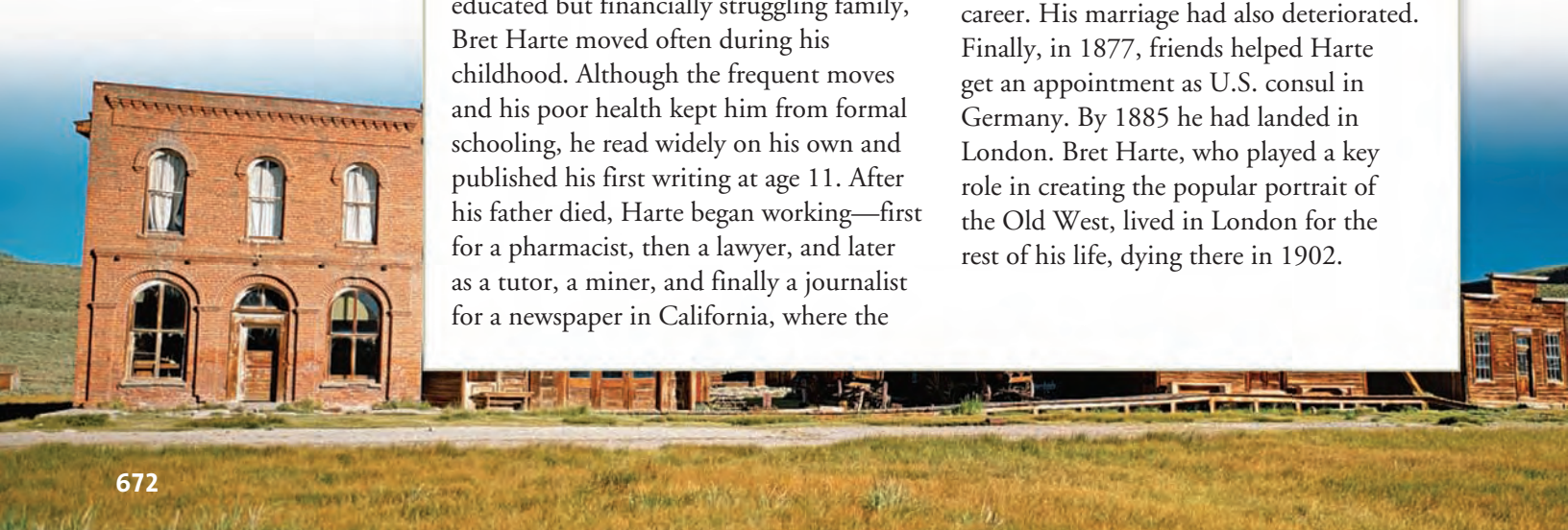
1836–1902

Many of the familiar characters in Western stories and films—saloon keepers, fallen ladies, hard-bitten gamblers, mining prospectors, and dewy-eyed youngsters—can be found in the stories of Bret Harte. Harte's colorful writing helped shape the Western genre. It also inspired emigration to the developing region of the American west. Harte's writing made him—for a short while—one of America's most popular and highly paid literary figures.

A Man of Many Hats Born into an educated but financially struggling family, Bret Harte moved often during his childhood. Although the frequent moves and his poor health kept him from formal schooling, he read widely on his own and published his first writing at age 11. After his father died, Harte began working—first for a pharmacist, then a lawyer, and later as a tutor, a miner, and finally a journalist for a newspaper in California, where the family had moved after his mother's remarriage. It was at this newspaper that Harte began to publish his stories and articles.

Good Times In the early 1860s, Harte moved to San Francisco and began to hone his literary craft. He wrote and edited stories, articles, humor, and literary criticism for two newspapers, the *Golden Era* and then the *Californian.* At the *Californian,* Harte helped along the career of a young, unknown Mark Twain. Becoming founding editor of the *Overland Monthly,* Harte soon wrote and published "The Luck of Roaring Camp" and "The Outcasts of Poker Flat," stories of outcasts with hearts of gold. These stories put him on the literary map. Suddenly, he was the talk of the town with his work much discussed, often imitated, and highly sought after. When the *Atlantic Monthly* in Boston offered Harte an annual contract with a big salary, he moved his family back east.

. . . And Bad Times Harte was careless about fulfilling his *Atlantic Monthly* contract, and it was not renewed. He tried lecturing, novel writing (*Gabriel Conroy*), and playwriting with Mark Twain (*Ah Sin*), but was left with a failing literary career. His marriage had also deteriorated. Finally, in 1877, friends helped Harte get an appointment as U.S. consul in Germany. By 1885 he had landed in London. Bret Harte, who played a key role in creating the popular portrait of the Old West, lived in London for the rest of his life, dying there in 1902.



LITERARY ANALYSIS: REGIONALISM

Regionalism was a literary movement of the 19th century that strove to accurately represent the speech, manners, habits, history, and beliefs of people in a specific geographic area. A natural outgrowth of realism, regionalism often focused on the lives of ordinary people. As you read Bret Harte's famous story, note his use of the following characteristics of regional literature:

- detailed description of the physical features of **setting**
- attention to the specific time in which events occur, for example, a season of the year or a historical period
- depiction of the social and economic conditions of the **characters,** as well as any religious or moral beliefs that become apparent
- the use of **dialect,** which reflects the unique speech of a region during a particular time

READING SKILL: CLARIFY MEANING

Harte's style of writing can pose challenges to any reader. As you read this story, make sure to **clarify** any portions of the story that seem unclear on first reading. Stop and ask yourself questions such as these:

- What just happened?
- What do the characters' words and actions reveal about them?
- What meaning can be extracted from the narrator's comments and expressions?

VOCABULARY IN CONTEXT

Harte uses a rich and challenging vocabulary in this story of the Old West. Choose the word from the list that you would associate with or use to describe an individual who

1. can see into the future
2. is constantly joking
3. criticizes others
4. complains all the time
5. utters a curse
6. is friendly to everyone
7. is an exile
8. has a steady outlook
9. weeps in sad movies
10. is avoided by others

WORD LIST

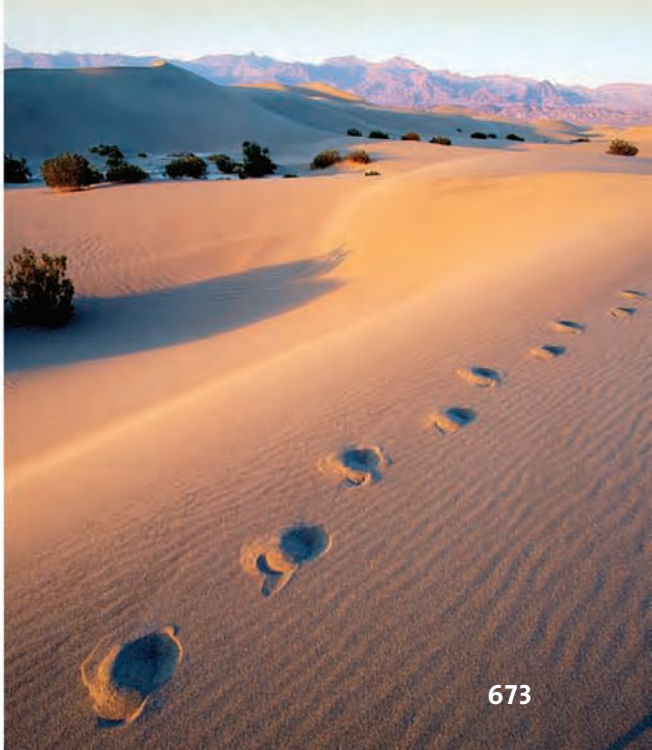
amicable
anathema
equanimity
expatriated
jocular
maudlin
pariah
prescience
querulous
vituperative

Explore the Key Idea

What does it mean to be an OUTCAST?

KEY IDEA In ancient times, people were sent into **exile** as a form of punishment. They were cast out of society and set adrift, often in harsh and dangerous wilderness. In "The Outcasts of Poker Flat," the characters are exiled into the California mountains, where they face both psychological and physical challenges. Consider why exile might be such an effective and extreme punishment.

DEBATE In a small group, prepare arguments for or against the statement "We need society to live." In developing your argument, consider the various consequences of living outside of society. After the debate, discuss whether you would support exile as a form of modern punishment.



The Outcasts *of* Poker Flat

Bret Harte

BACKGROUND Many of Bret Harte's stories highlighted both the lure of gold in California and the challenge of battling a harsh landscape of huge spaces and towering mountains. During the California Gold Rush, which began in 1848, thousand of people poured into the state, creating towns such as the one in this story. These towns, which developed from miners' camps, were often rough and featured the homemade style of justice that sets this story's events in motion.

As Mr. John Oakhurst, gambler, stepped into the main street of Poker Flat on the morning of the twenty-third of November, 1850, he was conscious of a change in its moral atmosphere since the preceding night. Two or three men, conversing earnestly together, ceased as he approached, and exchanged significant glances. There was a Sabbath lull in the air, which, in a settlement unused to Sabbath influences, looked ominous. A

Mr. Oakhurst's calm, handsome face betrayed small concern in these indications. Whether he was conscious of any predisposing cause, was another question. "I reckon they're after somebody," he reflected; "likely it's me." He returned to his pocket the handkerchief with which he had been whipping away the red dust of Poker Flat from his neat boots, and quietly discharged his mind of any further conjecture.

In point of fact, Poker Flat was "after somebody." It had lately suffered the loss of several thousand dollars, two valuable horses, and a prominent citizen. It was experiencing a spasm of virtuous reaction, quite as lawless and ungovernable as any of the acts that had provoked it. A secret committee had determined to rid the town of all improper persons. This was done permanently in regard of two

ANALYZE VISUALS
Describe the sense of time and place conveyed in this image. What details give you this sense?

A CLARIFY MEANING
Reread the first paragraph. What has happened thus far?

Deadwood, South Dakota, 1877. The Granger Collection, New York.


BLOOM'S
FURNISHING GOODS
HAT
BOOT & SHOE
WELCH'S HOTEL
HOUSE
CORNFORTH'S
FRUITS & PRODUCE
H.J. BRENDLINGER
AS LANGAN
COLORADO
BLACKSMITH
Paint Shop
CCIDENTAL
CHOP HOUSE & SAMPLE ROO
LODGING
LAW OFFICE

men who were then hanging from the boughs of a sycamore in the gulch, and temporarily in the banishment of certain other objectionable characters. I regret to say that some of these were ladies. It is but due to the sex, however, to state that their impropriety was professional, and it was only in such easily established standards of evil that Poker Flat ventured to sit in judgment. B

Mr. Oakhurst was right in supposing that he was included in this category. A few of the committee had urged hanging him as a possible example, and a sure method of reimbursing themselves from his pockets of the sums he had won from them. "It's agin justice," said Jim Wheeler, "to let this yer young man from Roaring Camp[1]—an entire stranger—carry away our money." But a crude sentiment of equity residing in the breasts of those who had been fortunate enough to win from Mr. Oakhurst overruled this narrower local prejudice. C

Mr. Oakhurst received his sentence with philosophic calmness, none the less coolly that he was aware of the hesitation of his judges. He was too much of a gambler not to accept Fate. With him life was at best an uncertain game, and he recognized the usual percentage in favor of the dealer.

A body of armed men accompanied the deported wickedness of Poker Flat to the outskirts of the settlement. Besides Mr. Oakhurst, who was known to be a coolly desperate man, and for whose intimidation the armed escort was intended, the **expatriated** party consisted of a young woman familiarly known as "The Duchess," another who had won the title of "Mother Shipton,"[2] and "Uncle Billy," a suspected sluice-robber[3] and confirmed drunkard. The cavalcade provoked no comments from the spectators, nor was any word uttered by the escort. Only, when the gulch which marked the uttermost limit of Poker Flat was reached, the leader spoke briefly and to the point. The exiles were forbidden to return at the peril of their lives.

As the escort disappeared, their pent-up feelings found vent in a few hysterical tears from the Duchess, some bad language from Mother Shipton, and a Parthian volley of expletives[4] from Uncle Billy. The philosophic Oakhurst alone remained silent. He listened calmly to Mother Shipton's desire to cut somebody's heart out, to the repeated statements of the Duchess that she would die in the road, and to the alarming oaths that seemed to be bumped out of Uncle Billy as he rode forward. With the easy good-humor characteristic of his class, he insisted upon exchanging his own riding-horse, "Five Spot," for the sorry mule which the Duchess rode. But even this act did not draw the party into any closer sympathy. The young woman readjusted her somewhat draggled plumes with a feeble, faded coquetry; Mother Shipton eyed the possessor of "Five Spot" with malevolence, and Uncle Billy included the whole party in one sweeping **anathema**. D

B CLARIFY MEANING
Reread lines 13–22. What is the narrator's attitude toward the "virtuous reaction" of Poker Flat?

C REGIONALISM
What can you **infer** about life in Poker Flat?

expatriated (ĕk-spā′trē-ā′tĭd) *adj.* sent out of a country or area; banished **expatriate** *v.*

anathema (ə-năth′ə-mə) *n.* a strong denunciation; a curse

D CLARIFY MEANING
Reread lines 44–55. What is your impression of Oakhurst at this point in the story? Compare him with the other outcasts.

1. **Roaring Camp:** name applied to a wild California settlement that was established in the 1830s by Isaac Graham. Harte used the name in his story "The Luck of Roaring Camp."
2. **"Mother Shipton":** originally, a 16th-century English woman who was accused of being a witch.
3. **sluice-robber** (slo͞os′rŏb-ər): a person who steals gold from sluices, or the water troughs used by miners to sift gold.
4. **Parthian volley of expletives:** crude or hostile remarks made when leaving. Soldiers from the ancient Asian land of Parthia typically shot at their enemies while pretending to retreat on horseback.

The road to Sandy Bar—a camp that, not having as yet experienced the regenerating influences of Poker Flat, consequently seemed to offer some invitation to the emigrants—lay over a steep mountain range. It was distant a day's severe travel. In that advanced season, the party soon passed out of the moist, temperate regions of the foot-hills into the dry, cold, bracing air of the Sierras.[5] The trail was narrow and difficult. At noon the Duchess, rolling out of her saddle upon the ground, declared her intention of going no farther, and the party halted.

The spot was singularly wild and impressive. A wooded amphitheatre, surrounded on three sides by precipitous cliffs of naked granite, sloped gently toward the crest of another precipice that overlooked the valley. It was, undoubtedly, the most suitable spot for a camp, had camping been advisable. But Mr. Oakhurst knew that scarcely half the journey to Sandy Bar was accomplished, and the party were not equipped or provisioned for delay. This fact he pointed out to his companions curtly, with a philosophic commentary on the folly of "throwing up their hand before the game was played out." But they were furnished with liquor, which in this emergency stood them in place of food, fuel, rest, and **prescience.** In spite of his remonstrances, it was not long before they were more or less under its influence. Uncle Billy passed rapidly from a bellicose state into one of stupor, the Duchess became **maudlin,** and Mother Shipton snored. Mr. Oakhurst alone remained erect, leaning against a rock, calmly surveying them.

Mr. Oakhurst did not drink. It interfered with a profession which required coolness, impassiveness, and presence of mind, and, in his own language, he "couldn't afford it." As he gazed at his recumbent fellow-exiles, the loneliness begotten of his **pariah**-trade, his habits of life, his very vices, for the first time seriously oppressed him. He bestirred himself in dusting his black clothes, washing his hands and face, and other acts characteristic of his studiously neat habits, and for a moment forgot his annoyance. The thought of deserting his weaker and more pitiable companions never perhaps occurred to him. Yet he could not help feeling the want of that excitement which, singularly enough, was most conducive to that calm **equanimity** for which he was notorious. He looked at the gloomy walls that rose a thousand feet sheer above the circling pines around him; at the sky, ominously clouded; at the valley below, already deepening into shadow. And, doing so, suddenly he heard his own name called. E

A horseman slowly ascended the trail. In the fresh, open face of the new-comer Mr. Oakhurst recognized Tom Simson, otherwise known as "The Innocent" of Sandy Bar. He had met him some months before over a "little game," and had, with perfect equanimity, won the entire fortune—amounting to some forty dollars—of that guileless youth. After the game was finished, Mr. Oakhurst drew the youthful speculator behind the door and thus addressed him: "Tommy, you're a good little man, but you can't gamble worth a cent. Don't try it over again." He then handed him his money back, pushed him gently from the room, and so made a devoted slave of Tom Simson.

prescience (prĕsh′əns) *n.* knowledge of events before they occur

maudlin (môd′lĭn) *adj.* excessively sentimental

pariah (pə-rī′ə) *n.* an outcast, someone or something looked down on by others

equanimity (ē′kwə-nĭm′ĭ-tē) *n.* evenness of temper, especially under stress

E REGIONALISM
Reread lines 56–88. In what way is this passage typical of regionalist writing?

5. **Sierras:** the Sierra Nevada range of mountains, in eastern California.



There was a remembrance of this in his boyish and enthusiastic greeting of Mr. Oakhurst. He had started, he said, to go to Poker Flat to seek his fortune. "Alone?" No, not exactly alone; in fact (a giggle), he had run away with Piney Woods. Didn't Mr. Oakhurst remember Piney? She that used to wait on the table at the Temperance House?[6] They had been engaged a long time, but old Jake Woods had objected, and so they had run away, and were going to Poker Flat to be married, and here they were. And they were tired out, and how lucky it was they had found a place to camp and company. All this the Innocent delivered rapidly, while Piney, a stout, comely damsel of fifteen, emerged from behind the pine tree, where she had been blushing unseen, and rode to the side of her lover.

Mr. Oakhurst seldom troubled himself with sentiment, still less with propriety; but he had a vague idea that the situation was not fortunate. He retained, however, his presence of mind sufficiently to kick Uncle Billy, who was about to say something, and Uncle Billy was sober enough to recognize in Mr. Oakhurst's kick a superior power that would not bear trifling. He then endeavored to dissuade Tom Simson from delaying further, but in vain. He even pointed out the fact that there was no provision, nor means of making a camp. But, unluckily, the Innocent met this objection by assuring the party that he was provided with an extra mule loaded with provisions, and by the discovery of a rude attempt at a log house near the trail. "Piney can stay with Mrs. Oakhurst," said the Innocent, pointing to the Duchess, "and I can shift for myself."

6. **Temperance House:** a place where customers could not drink.

Nothing but Mr. Oakhurst's admonishing foot saved Uncle Billy from bursting into a roar of laughter. As it was, he felt compelled to retire up the canyon until he could recover his gravity. There he confided the joke to the tall pine trees, with many slaps of his leg, contortions of his face, and the usual profanity. But when he returned to the party, he found them seated by a fire—for the air had grown strangely chill and the sky overcast—in apparently **amicable** conversation. Piney was actually talking in an impulsive, girlish fashion to the Duchess, who was listening with an interest and animation she had not shown for many days. The Innocent was holding forth, apparently with equal effect, to Mr. Oakhurst and Mother Shipton, who was actually relaxing into amiability. "Is this yer a d—d picnic?" said Uncle Billy, with inward scorn, as he surveyed the sylvan group, the glancing firelight, and the tethered animals in the foreground. Suddenly an idea mingled with the alcoholic fumes that disturbed his brain. It was apparently of a **jocular** nature, for he felt impelled to slap his leg again and cram his fist into his mouth. F

amicable (ăm′ĭ-kə-bəl) *adj.* characterized by friendly goodwill

jocular (jŏk′yə-lər) *adj.* humorous

As the shadows crept slowly up the mountain, a slight breeze rocked the tops of the pine trees, and moaned through their long and gloomy aisles. The ruined cabin, patched and covered with pine boughs, was set apart for the ladies. As the lovers parted, they unaffectedly exchanged a kiss, so honest and sincere that it might have been heard above the swaying pines. The frail Duchess and the malevolent Mother Shipton were probably too stunned to remark upon this last evidence of simplicity, and so turned without a word to the hut. The fire was replenished, the men lay down before the door, and in a few minutes were asleep. G

F CLARIFY MEANING
Reread lines 117–133. What effect has the arrival of Tom and Piney had on the outcasts?

G GRAMMAR AND STYLE
Reread lines 134–135. Note that the **verbs** *crept* and *moaned* are used to **personify** the shadows and the breeze.

Mr. Oakhurst was a light sleeper. Toward morning he awoke benumbed and cold. As he stirred the dying fire, the wind, which was now blowing strongly, brought to his cheek that which caused the blood to leave it—snow!

He started to his feet with the intention of awakening the sleepers, for there was no time to lose. But turning to where Uncle Billy had been lying, he found him gone. A suspicion leaped to his brain and a curse to his lips. He ran to the spot where the mules had been tethered; they were no longer there. The tracks were already rapidly disappearing in the snow.

The momentary excitement brought Mr. Oakhurst back to the fire with his usual calm. He did not waken the sleepers. The Innocent slumbered peacefully, with a smile on his good-humored, freckled face; the virgin Piney slept beside her frailer sisters as sweetly as though attended by celestial guardians, and Mr. Oakhurst, drawing his blanket over his shoulders, stroked his mustaches and waited for the dawn. It came slowly in a whirling mist of snowflakes, that dazzled and confused the eye. What could be seen of the landscape appeared magically changed. He looked over the valley, and summed up the present and future in two words—"snowed in!"

A careful inventory of the provisions, which, fortunately for the party, had been stored within the hut, and so escaped the felonious fingers of Uncle Billy, disclosed the fact that with care and prudence they might last ten days longer.

"That is," said Mr. Oakhurst, *sotto voce*[7] to the Innocent, "if you're willing to board us." If you ain't—and perhaps you'd better not—you can wait till Uncle Billy gets back with provisions." For some occult reason, Mr. Oakhurst could not bring himself to disclose Uncle Billy's rascality, and so offered the hypothesis that he had wandered from the camp and had accidentally stampeded the animals. He dropped a warning to the Duchess and Mother Shipton, who of course knew the facts of their associate's defection. "They'll find out the truth about us *all* when they find out anything," he added, significantly, "and there's no good frightening them now."

Tom Simson not only put all his worldly store at the disposal of Mr. Oakhurst, but seemed to enjoy the prospect of their enforced seclusion. "We'll have a good camp for a week, and then the snow'll melt, and we'll all go back together." The cheerful gaiety of the young man and Mr. Oakhurst's calm infected the others. The Innocent, with the aid of pine boughs, extemporized a thatch for the roofless cabin, and the Duchess directed Piney in the rearrangement of the interior with a taste and tact that opened the blue eyes of that provincial maiden to their fullest extent. "I reckon now you're used to fine things at Poker Flat," said Piney. The Duchess turned away sharply to conceal something that reddened her cheeks through its professional tint, and Mother Shipton requested Piney not to "chatter." But when Mr. Oakhurst returned from a weary search for the trail, he heard the sound of happy laughter echoed from the rocks. He stopped in some alarm, and his thoughts first naturally reverted to the whiskey, which he had prudently cached.[8] "And yet it don't somehow sound like whiskey," said the gambler. It was not until he caught sight of the blazing fire through the still-blinding storm and the group around it that he settled to the conviction that it was "square fun." H

Whether Mr. Oakhurst had cached his cards with the whiskey as something debarred the free access of the community, I cannot say. It was certain that, in Mother Shipton's words, he "didn't say cards once" during the evening. Haply the time was beguiled by an accordion, produced somewhat ostentatiously by Tom Simson from his pack. Notwithstanding some difficulties attending the manipulation of this instrument, Piney Woods managed to pluck several reluctant melodies from its keys, to an accompaniment by the Innocent on a pair of bone castanets. But the crowning festivity of the evening was reached in a rude camp-meeting hymn, which the lovers, joining hands, sang with great earnestness and vociferation. I fear that a certain defiant tone and Covenanter's swing[9] to its chorus, rather than any devotional quality, caused it speedily to infect the others, who at last joined the refrain:

> "I'm proud to live in the service of the Lord,
> And I'm bound to die in His army."[10] I

H CLARIFY MEANING
Reread lines 170–185. What is Piney's impression of the Duchess? of Poker Flat?

I REGIONALISM
Reread lines 186–199. From the information given, what can you **infer** about the characters and the culture to which they belong?

7. ***sotto voce*** (sŏt'ō vō'chē) *Italian*: in a low voice.
8. **prudently cached** (kă-shād'): wisely hidden away.
9. **Covenanter's swing:** the strong rhythms of songs sung by Scottish Presbyterians, who made covenants or agreements to oppose the Church of England.
10. **"I'm proud . . . army":** lines from the early American spiritual "Service of the Lord."

The pines rocked, the storm eddied and whirled above the miserable group, and the flames of their altar leaped heavenward, as if in token of the vow.

At midnight the storm abated, the rolling clouds parted, and the stars glittered keenly above the sleeping camp. Mr. Oakhurst, whose professional habits had enabled him to live on the smallest possible amount of sleep, in dividing the watch with Tom Simson, somehow managed to take upon himself the greater part of that duty. He excused himself to the Innocent, by saying that he had "often been a week without sleep." "Doing what?" asked Tom. "Poker!" replied Oakhurst, sententiously; "when a man gets a streak of luck, he don't get tired. The luck gives in first. Luck," continued the gambler, reflectively, "is a mighty queer thing. All you know about it for certain is that it's bound to change. And it's finding out when it's going to change that makes you. We've had a streak of bad luck since we left Poker Flat—you come along, and slap you get into it, too. If you can hold your cards right along you're all right. For," added the gambler, with cheerful irrelevance,

"I'm proud to live in the service of the Lord,
And I'm bound to die in His army."

The third day came, and the sun, looking through the white-curtained valley, saw the outcasts divide their slowly decreasing store of provisions for the morning meal. It was one of the peculiarities of that mountain climate that its rays diffused a kindly warmth over the wintry landscape, as if in regretful commiseration of the past. But it revealed drift on drift of snow piled high around the hut—a hopeless, uncharted, trackless sea of white lying below the rocky shores to which the castaways still clung. Through the marvelously clear air the smoke of the pastoral village of Poker Flat rose miles away. Mother Shipton saw it, and from a remote pinnacle of her rocky fastness, hurled in that direction a final malediction.[11] It was her last **vituperative** attempt, and perhaps for that reason was invested with a certain degree of sublimity. It did her good, she privately informed the Duchess. "Just you go out there and cuss, and see." She then set herself to the task of amusing "the child," as she and the Duchess were pleased to call Piney. Piney was no chicken, but it was a soothing and original theory of the pair thus to account for the fact that she didn't swear and wasn't improper.

vituperative
(vī-to͞o′pər-ə-tĭv) *adj.*
abusively critical

When night crept up again through the gorges, the reedy notes of the accordion rose and fell in fitful spasms and long-drawn gasps by the flickering campfire. But music failed to fill entirely the aching void left by insufficient food, and a new diversion was proposed by Piney—storytelling. Neither Mr. Oakhurst nor his female companions caring to relate their personal experiences, this plan would have failed, too, but for the Innocent. Some months before he had chanced upon a stray copy of Mr. Pope's ingenious translation of the *Iliad*.[12] He now proposed

11. **malediction:** curse.

12. **Mr. Pope's . . . *Iliad*:** British poet Alexander Pope published his translation of Homer's *Iliad* in 1720.



to narrate the principal incidents of that poem—having thoroughly mastered the argument and fairly forgotten the words—in the current vernacular of Sandy Bar. And so for the rest of that night the Homeric demigods again walked the earth. Trojan bully and wily Greek wrestled in the winds, and the great pines in the canyon seemed to bow to the wrath of the son of Peleus.[13] Mr. Oakhurst listened with quiet satisfaction. Most especially was he interested in the fate of "Ash-heels," as the Innocent persisted in denominating the "swift-footed Achilles."

So with small food and much of Homer and the accordion, a week passed over the heads of the outcasts. The sun again forsook them, and again from leaden skies the snowflakes were sifted over the land. Day by day closer around them drew the snowy circle, until at last they looked from their prison over drifted walls of dazzling white, that towered twenty feet above their heads. It became more and more difficult to replenish their fires, even from the fallen trees beside them, now half hidden in the drifts. And yet no one complained. The lovers turned from the dreary prospect and looked into each other's eyes, and were happy. Mr. Oakhurst settled himself coolly to the losing game before him. The Duchess, more cheerful than she had been, assumed the care of Piney. Only Mother Shipton—once the strongest of the party—seemed to sicken and fade. At midnight on the tenth day she called Oakhurst to her side. "I'm going," she said, in a voice of **querulous** weakness, "but don't say anything about it. Don't waken the kids. Take the bundle from under my head and open it." Mr. Oakhurst did so. It contained Mother Shipton's rations for the last week, untouched. "Give 'em to the child," she said, pointing to the sleeping Piney. "You've starved yourself," said the gambler. "That's

J REGIONALISM
Reread lines 246–250. What words used to describe the characters' physical surroundings seem especially descriptive of their situation?

querulous (kwĕr′ə-ləs) *adj.* complaining

13. **son of Peleus** (pē′lē-əs): Achilles (ə-kĭl′ēz), the Greek hero in the *Iliad*. Tom Simson mispronounces his name as "Ash-heels."



what they call it," said the woman, querulously, as she lay down again, and, turning her face to the wall, passed quietly away. K

The accordion and the bones were put aside that day, and Homer was forgotten. When the body of Mother Shipton had been committed to the snow, Mr. Oakhurst took the Innocent aside, and showed him a pair of snowshoes, which he had fashioned from the old pack saddle. "There's one chance in a hundred to save her yet," he said, pointing to Piney; "but it's there," he added, pointing toward Poker Flat. "If you can reach there in two days she's safe." "And you?" asked Tom Simson. "I'll stay here," was the curt reply.

The lovers parted with a long embrace. "You are not going, too?" said the Duchess, as she saw Mr. Oakhurst apparently waiting to accompany him. "As far as the canyon," he replied. He turned suddenly, and kissed the Duchess, leaving her pallid face aflame, and her trembling limbs rigid with amazement.

Night came, but not Mr. Oakhurst. It brought the storm again and the whirling snow. Then the Duchess, feeding the fire, found that someone had quietly piled beside the hut enough fuel to last a few days longer. The tears rose to her eyes, but she hid them from Piney.

The women slept but little. In the morning, looking into each other's faces, they read their fate. Neither spoke; but Piney, accepting the position of the stronger, drew near and placed her arm around the Duchess's waist. They kept this attitude for the rest of the day. That night the storm reached its greatest fury, and, rendering asunder[14] the protecting pines, invaded the very hut.

Toward morning they found themselves unable to feed the fire, which gradually died away. As the embers slowly blackened, the Duchess crept closer to Piney, and broke the silence of many hours: "Piney, can you pray?" "No, dear," said Piney,

K CLARIFY MEANING
What happens to Mother Shipton? Explain whether or not you were surprised by this development, and why or why not.

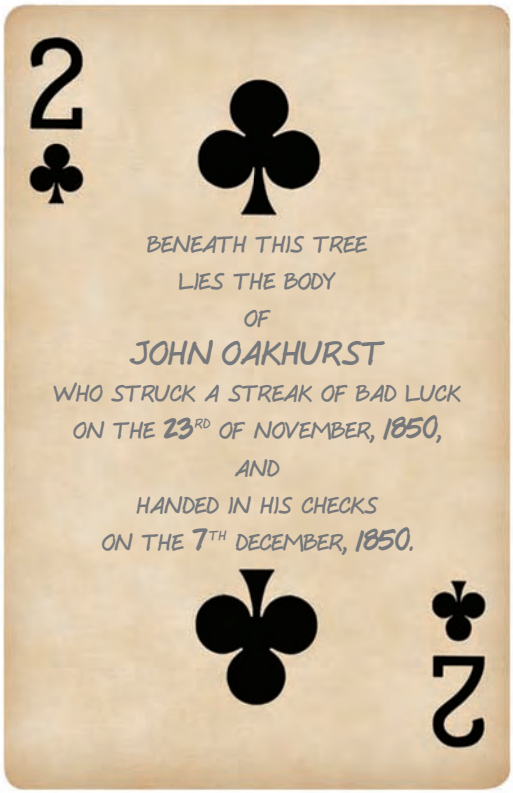
14. **rending asunder:** forcefully ripping apart.

simply. The Duchess, without knowing exactly why, felt relieved, and, putting her head upon Piney's shoulder, spoke no more. And so reclining, the younger and purer pillowing the head of her soiled sister upon her virgin breast, they fell asleep.

The wind lulled as if it feared to waken them. Feathery drifts of snow, shaken from the long pine boughs, flew like white-winged birds, and settled about them as they slept. The moon through the rifted clouds looked down upon what had been the camp. But all human stain, all trace of earthly travail, was hidden beneath the spotless mantle mercifully flung from above.

They slept all that day and the next, nor did they waken when voices and footsteps broke the silence of the camp. And when pitying fingers brushed the snow from their wan faces, you could scarcely have told from the equal peace that dwelt upon them, which was she that had sinned. Even the law of Poker Flat recognized this, and turned away, leaving them still locked in each other's arms. L

But at the head of the gulch, on one of the largest pine trees, they found the deuce of clubs[15] pinned to the bark with a bowie-knife. It bore the following, written in pencil, in a firm hand:



And pulseless and cold, with a Derringer[16] by his side and a bullet in his heart, though still calm as in life, beneath the snow lay he who was at once the strongest and yet the weakest of the outcasts of Poker Flat. M

L CLARIFY MEANING
Summarize what has happened to the Duchess and Piney. What point does the narrator seem to be making in lines 279–299?

M CLARIFY MEANING
Why has Oakhurst committed this final act?

15. **deuce of clubs:** the lowest card in a deck of playing cards—thus a loser's card.
16. **Derringer:** a short-barreled pistol invented by American gunsmith Henry Derringer.

Comprehension

1. **Recall** Why do Mr. Oakhurst and the others leave Poker Flat?
2. **Recall** Who joins the traveling group at their camp?
3. **Summarize** What happens to the travelers at the camp?

Literary Analysis

4. **Clarify Meaning** Review the following quotations within the context of the story and summarize what they mean:
   - "There was a Sabbath lull in the air, which, in a settlement unused to Sabbath influences, looked ominous." (lines 5–6)
   - "Mr. Oakhurst seldom troubled himself with sentiment, still less with propriety; but he had a vague idea that the situation was not fortunate." (lines 108–109)
   - ". . . Beneath the snow lay he who was at once the strongest and yet the weakest of the outcasts of Poker Flat." (lines 304–305)
5. **Examine the Main Character** Bret Harte was known for portraying outcast characters with hearts of gold. How does John Oakhurst fit this formula of the character with contradictory traits? Use a chart to explore this question.

Outcast Traits	Virtuous Traits

6. **Interpret Author's Perspective** Personal experience and historical context influence the characters and conflicts that a writer chooses to depict. Based on events in this story and their outcome, how would you describe Harte's opinion of the following?
   - John Oakhurst
   - society in the Old West
   - human nature
   - the other outcasts
   - the young couple
7. **Analyze Theme** In your opinion, what message does this story convey?
8. **Evaluate Use of Regionalism** The goal of regionalists was to capture life at a particular time in history. In your opinion, how well did Harte convey the region, the people, and the times in "The Outcasts of Poker Flat"? Cite evidence to support your view.

Literary Criticism

9. **Critical Interpretations** Mark Twain said that it was Bret Harte who "trimmed and schooled me patiently until he changed me from an awkward utterer of coarse grotesqueness to a writer of paragraphs and chapters." Harte also influenced Ambrose Bierce and Rudyard Kipling. Why do you think Harte might have had a strong impact on so many writers?

Vocabulary in Context

VOCABULARY PRACTICE

Show you understand the vocabulary words by answering these questions.

1. If I handled a situation with **equanimity,** would I be upset about it or calm?
2. Which could be considered **maudlin,** a stern lecture or a mushy love story?
3. Would a **querulous** person be more likely to enjoy a party or find fault with it?
4. If I am **expatriated,** am I living in exile or returning to my own country?
5. Is a party host or a prosecuting lawyer more likely to be **amicable?**
6. Is a **pariah** shunned or welcomed into gatherings?
7. If a person utters an **anathema,** is he or she expressing anger or compassion?
8. Who is more likely to be **jocular,** a runner or a comedian?
9. Does someone with **prescience** predict future events or excel in chemistry?
10. Would a **vituperative** tutor encourage her students or scold them?

WORD LIST

amicable
anathema
equanimity
expatriated
jocular
maudlin
pariah
prescience
querulous
vituperative

VOCABULARY IN WRITING

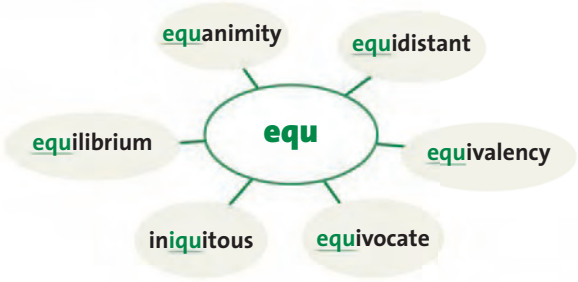
In your opinion, which character in this story proves to be most admirable? Identify the character and defend your ideas, using events in the story. Include at least three vocabulary words. You might start this way.

EXAMPLE SENTENCE

Though hard and ***querulous,*** *Mother Shipton ultimately proved to have a better heart than any of the others.*

VOCABULARY STRATEGY: THE LATIN ROOT *equ*

The vocabulary word *equanimity* contains the Latin root *equ*, which means "even," "just," or "equal." This root, which is occasionally spelled *iqu*, is found in a number of English words. In its prefix form *equi,* it is sometimes combined with existing words to form new words, as in *equiprobable*. To understand words with *equ,* use context clues as well as your knowledge of the meaning of the root.



PRACTICE Apply what you know about *equ, equi,* and other word parts to help you understand the words in the web. Then choose the word that best completes each sentence. If necessary, consult a dictionary.

1. If you _____, it may be said that you are talking out of both sides of your mouth.
2. What town is _____ between Chicago and Milwaukee?
3. The accident affected her _____, and she often felt dizzy.
4. Passing a high school ____ test can take the place of actually graduating.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

Reading-Writing Connection

WRITING PROMPT	SELF-CHECK
WRITE A DESCRIPTION Choose a real or fictional society—one from history, for example, or one crafted entirely from imagination. Write a **three-or four-paragraph description** of the society that reflects the perspective of one who has been sent into **exile.**	***A successful description will describe . . .*** • the society's institutions • the interactions of people • the society's buildings • the society's holidays

GRAMMAR AND STYLE

ADD DESCRIPTIVE DETAILS Review the **Grammar and Style** note on page 679. Harte uses **personification**—the attribution of human qualities to objects or ideas—to enliven his descriptions of inanimate objects. Here is an example from the story:

> *The third day came, and the sun, looking through the white-curtained valley, saw the outcasts divide their slowly decreasing store of provisions for the morning meal.* (lines 217–219)

Harte's use of the highlighted **participial phrase** and **verb** creates an ethereal image of the sun "watching" the outcasts.

PRACTICE Rewrite each of the following sentences to include personification.

EXAMPLE

We could see the town at the top of the mountain but couldn't see most of its buildings.

The town seemed to turn its back on us, hiding its buildings from our view down in the valley.

1. The mountain was solid rock, very steep, and very tall.
2. Lights were shining in some of the windows.
3. Snow began to fall, making it harder to see the town way above us.

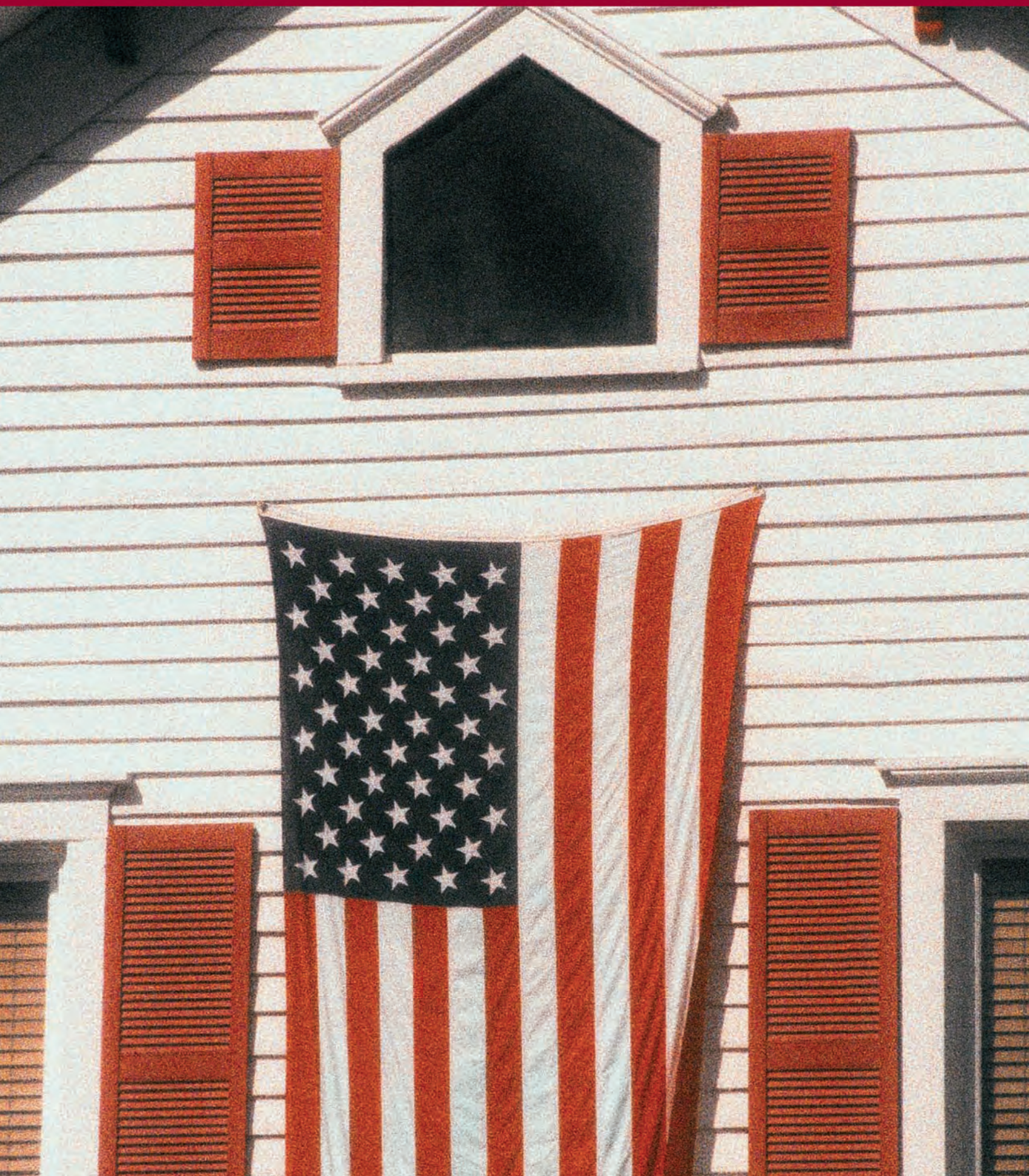
WRITING TOOLS
For prewriting, revision, and editing tools, visit the **Writing Center** at **ClassZone.com.**

from Lake Wobegon Days

GARRISON KEILLOR

BACKGROUND Garrison Keillor has been classed with such great American humorists as Ring Lardner, James Thurber, and Mark Twain. A Minnesota native, he began his career in radio. He made a name for himself with his weekly radio variety show, *A Prairie Home Companion,* which began in 1974 and, after one six-year hiatus, continued to run into the 21st century. Among the show's most beloved features has been Keillor's weekly monologue in which he delivers the news from Lake Wobegon, a fictionalized version of his hometown in Minnesota. *Lake Wobegon Days* is a novel based on this small town in America's heartland and its earnest, hard-working inhabitants.

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Literary Analysis

1. **Analyze Local Color** One of the primary characteristics of regional writing is **local color,** or writing that portrays the customs, character types, mannerisms, and speech of a region. What elements of local color do you find in this excerpt? Citing evidence from the text, characterize the residents of small-town Minnesota as portrayed by Keillor.
2. **Compare Texts** As Twain does in the excerpt from his *Autobiography* and in "The Notorious Jumping Frog of Calaveras County," Keillor depicts a community event in a small town. Which author takes a more mocking **tone,** and which is gentler? In either case, do you think that one of the authors is writing with a greater degree of affection for the people portrayed? Explain, citing evidence from the texts.

A Wagner Matinee

Short Story by Willa Cather

NOTABLE QUOTE

"The only reason I write is because it interests me more than any other activity I've ever found."

FYI

Did you know that Willa Cather . . .

- had such a sharp memory for mannerisms and turns of speech that she never took notes?
- wrote six novels about her home town of Red Cloud, Nebraska, while living in New York's Greenwich Village?
- received the Pulitzer Prize in 1923?

Author Online

For more on Willa Cather, visit the **Literature Center** at **ClassZone.com.**



Willa Cather

1873–1947

Willa Cather believed that "the most basic material a writer works with is acquired before the age of 15." Indeed, it was the American West of Cather's early years that inspired the majority of her literary successes.

The Power of Place At age nine, Virginia-born Willa Cather moved to Nebraska with her family. The prairie challenged Cather—and almost all other settlers—with its "erasure of personality" and made her feel that she "would go under." But after a difficult transition, Cather grew to love the harsh prairie and to admire the immigrants—especially women—who struggled daily against an unforgiving climate. Though they lived by hard physical labor, many of these immigrants were educated people. They introduced Cather to French and German literature, also teaching her Latin and Greek. Nebraska and Cather's childhood neighbors —whose stories "went round and round in [her] head"— dramatically influenced her writing.

Seeing the World After college, where she did some writing, Cather went back east and worked as a journalist, teacher, and magazine editor. During this time, she met her best friend, Isabelle McClung, who sparked in her a lifelong interest in music, which can be seen in "A Wagner Matinee." She also formed lifelong relationships with her companion Edith Lewis and writer Sarah Orne Jewett. Cather also saw something of the world on several trips to France and then to the American Southwest.

Developing a Voice Around 1906, Cather moved to New York City and began a full-time writing career. Though she never lived in Nebraska again, the prairie was never far from her work. Many of her 12 novels and 58 stories had prairie settings or immigrant characters, showing Cather's respect for the grit needed to endure everyday life. Some of these characters were directly drawn from real people Cather had known, such as childhood friend Annie (Anna) who formed the basis of the main character in her novel *My Ántonia.*

Choices Willa Cather chose an artist's life rather than the everyday family life she so closely observed in her Nebraska neighbors. She once said to a friend that "nothing mattered to her but writing books, and living the kind of life that makes it possible to write them." Willa Cather lived that life until her death in 1947.

LITERARY ANALYSIS: SETTING

In Willa Cather's fiction, the development of the plot and characters is heavily influenced by the **setting,** or the time and place in which the story occurs. In "A Wagner Matinee," the narrator's aunt has moved from Boston to the Nebraska frontier; these places determine the kind of person she becomes. Setting can also serve as a **symbol.** As you read, note the details of each location and what they seem to represent.

READING SKILL: DRAW CONCLUSIONS ABOUT CHARACTER

Understanding a character in a story is like getting to know a real person. You **draw conclusions,** or make reasonable judgments, about the person by combining the impressions you have already formed with new facts you discover. To become better acquainted with Aunt Georgiana, the main character in "A Wagner Matinee," look closely at the details as you read the story. Create a chart like the one shown, using it to record details and **make inferences** about Aunt Georgiana. At the end of the story, you will use these specific inferences to draw larger conclusions about her character.

Observations About . . .	*What They Reveal*
physical appearance: • •	
major decision: • •	
actions and reactions: • •	

VOCABULARY IN CONTEXT

Cather uses the listed words to develop setting and character. Choose a word from the list to complete each phrase.

WORD LIST

callow	overture	tentatively
excruciatingly	somnambulant	veritable
myriad	sordid	

1. _____ employees with more bravado than experience
2. _____ tasks to complete—almost too many to count
3. living in _____, disgusting conditions
4. agreed _____ to take on the additional work

Explore the Key Idea

Does it matter where we LIVE?

KEY IDEA Imagine life on an island with only a few dozen other people. How would it shape your social life? your work habits? your relationship to nature? Now think about life in a big city. How do these things be different? The **places** we live really shape our personality and values.

DISCUSS As a class, choose two very different places and discuss the lifestyles of the people who live there. Then consider how life in each place would shape the personalities of its inhabitants.



A Wagner Matinee

Willa Cather

BACKGROUND "A Wagner Matinee" takes place in Nebraska and Boston around 1900. At the time, Bostonians could attend concerts of works by European composers such as Richard Wagner (väg′nər). Americans who moved west, such as Willa Cather's family and Aunt Georgiana in this story, left such worldly pleasures behind. Instead, the settlers endured long hours of strenuous labor, and natural disasters such as drought, flood, and prairie fires.

ANALYZE VISUALS
Look at the painting on page 695. What might souvenirs like this signify to a settler who left the city for life on the prairie? Explain.

I received one morning a letter, written in pale ink on glassy, blue-lined notepaper, and bearing the postmark of a little Nebraska village. This communication, worn and rubbed, looking as though it had been carried for some days in a coat pocket that was none too clean, was from my Uncle Howard and informed me that his wife had been left a small legacy by a bachelor relative who had recently died, and that it would be necessary for her to go to Boston to attend to the settling of the estate. He requested me to meet her at the station and render her whatever services might be necessary. On examining the date indicated as that of her arrival, I found it no later than tomorrow. He had characteristically delayed writing until, had I been away from home for a day, I must have missed the good woman altogether. A

A SETTING
What does the **description** of the letter tell you about the place from which it was sent? What does it suggest about the place it is sent to? Give details to support your answer.

The name of my Aunt Georgiana called up not alone her own figure, at once pathetic and grotesque, but opened before my feet a gulf of recollection so wide and deep, that, as the letter dropped from my hand, I felt suddenly a stranger to all the present conditions of my existence, wholly ill at ease and out of place amid the familiar surroundings of my study. I became, in short, the gangling farmer-boy

Old Souvenirs (about 1881–1901), John F. Peto. Bequest of Oliver Burr Jennings, 1968 (68.205.3). Metropolitan Museum of Art, New York.


Bulletin.
PHILADELPHIA
PRICE THREE CENTS
POSTAL CARD
FIRE
INSURANCE
REPORT
IMPORTANT INFORMATION INSIDE
M. MARNETT.

my aunt had known, scourged with chilblains[1] and bashfulness, my hands cracked and sore from the corn husking. I felt the knuckles of my thumb **tentatively,** as though they were raw again. I sat again before her parlor organ, fumbling the scales with my stiff, red hands, while she, beside me, made canvas mittens for the huskers.[2]

tentatively
(tĕn′tə-tĭv-lē) *adv.* in a hesitant or uncertain manner

The next morning, after preparing my landlady somewhat, I set out for the station. When the train arrived I had some difficulty in finding my aunt. She was the last of the passengers to alight, and it was not until I got her into the carriage that she seemed really to recognize me. She had come all the way in a day coach; her linen duster[3] had become black with soot and her black bonnet grey with dust during the journey. When we arrived at my boarding-house the landlady put her to bed at once and I did not see her again until the next morning.

Whatever shock Mrs. Springer experienced at my aunt's appearance, she considerately concealed. As for myself, I saw my aunt's misshapen figure with that feeling of awe and respect with which we behold explorers who have left their ears and fingers north of Franz-Josef-Land, or their health somewhere along the Upper Congo.[4] My Aunt Georgiana had been a music teacher at the Boston Conservatory, somewhere back in the latter sixties. One summer, while visiting in the little village among the Green Mountains[5] where her ancestors had dwelt

1. **scourged with chilblains:** tormented with painful swelling or sores on the hands or feet caused by exposure to the cold.
2. **huskers:** farm workers who remove cornhusks by hand.
3. **duster:** a long, lightweight overgarment to protect clothing from dust
4. **Franz-Josef-Land . . . Upper Congo:** Franz-Josef-Land is a group of small, mostly ice-covered islands in the Arctic Ocean, north of Russia. The Upper Congo, in central Africa, is now called the Zaire River.
5. **Green Mountains:** a mountain range in Vermont.

Family and Their Dugout (1870s), Anonymous. Photo 11″ × 14″. Near McCook, Nebraska. © Nebraska State Historical Society, Lincoln, Nebraska.



for generations, she had kindled the **callow** fancy of the most idle and shiftless of all the village lads, and had conceived for this Howard Carpenter one of those extravagant passions which a handsome country boy of twenty-one sometimes inspires in an angular, spectacled woman of thirty. When she returned to her duties in Boston, Howard followed her, and the upshot of this inexplicable infatuation was that she eloped with him, eluding the reproaches of her family and the criticisms of her friends by going with him to the Nebraska frontier. Carpenter, who, of course, had no money, had taken a homestead in Red Willow County,[6] fifty miles from the railroad. There they had measured off their quarter section themselves by driving across the prairie in a wagon, to the wheel of which they had tied a red cotton handkerchief, and counting off its revolutions. They built a dugout in the red hillside, one of those cave dwellings whose inmates so often reverted to primitive conditions. Their water they got from the lagoons where the buffalo drank, and their slender stock of provisions was always at the mercy of bands of roving Indians. For thirty years my aunt had not been further than fifty miles from the homestead. B

callow (kăl'ō) *adj.* lacking adult experience; immature

B SETTING
Consider the **description** of the homestead in lines 43–51. How do you think life in such a place might affect a woman with Aunt Georgiana's background?

But Mrs. Springer knew nothing of all this, and must have been considerably shocked at what was left of my kinswoman. Beneath the soiled linen duster which, on her arrival, was the most conspicuous feature of her costume, she wore a black stuff[7] dress, whose ornamentation showed that she had surrendered herself unquestioningly into the hands of a country dressmaker. My poor aunt's figure, however, would have presented astonishing difficulties to any dressmaker. Originally stooped, her shoulders were now almost bent together over her sunken chest. She wore no stays, and her gown, which trailed unevenly behind, rose in a sort of peak over her abdomen. She wore ill-fitting false teeth, and her skin was as yellow as a Mongolian's from constant exposure to a pitiless wind and to the alkaline water which hardens the most transparent cuticle into a sort of flexible leather. C

C DRAW CONCLUSIONS
Reread lines 52–62. What can you **infer** about Aunt Georgiana based upon her appearance?

I owed to this woman most of the good that ever came my way in my boyhood, and had a reverential affection for her. During the years when I was riding herd for my uncle, my aunt, after cooking the three meals—the first of which was ready at six o'clock in the morning—and putting the six children to bed, would often stand until midnight at her ironing-board, with me at the kitchen table beside her, hearing me recite Latin declensions and conjugations,[8] gently shaking me when my drowsy head sank down over a page of irregular verbs. It was to her, at her ironing or mending, that I read my first Shakespeare, and her old text-book on mythology was the first that ever came into my empty hands. She taught me my scales and exercises, too—on the little parlor organ, which her husband had bought her after fifteen years, during which she had not so much as seen any instrument, but an accordion that belonged to one of the Norwegian farmhands. She would sit beside me by the hour, darning and counting while I struggled with the "Joyous Farmer,"[9] but she seldom talked to me about music, and I understood why. She was a pious

6. **Red Willow County:** county in southwestern Nebraska, bordering on Kansas.
7. **stuff:** a woolen material.
8. **Latin declensions and conjugations:** forms of Latin nouns and verbs representing different cases and tenses.
9. **"Joyous Farmer":** one of a series of musical pieces for children by German composer Robert Schumann.

woman; she had the consolations of religion and, to her at least, her martyrdom was not wholly **sordid.** Once when I had been doggedly beating out some easy passages from an old score of *Euryanthe*[10] I had found among her music books, she came up to me and, putting her hands over my eyes, gently drew my head back upon her shoulder, saying tremulously, "Don't love it so well, Clark, or it may be taken from you. Oh! dear boy, pray that whatever your sacrifice may be, it be not that." D

When my aunt appeared on the morning after her arrival, she was still in a semi-**somnambulant** state. She seemed not to realize that she was in the city where she had spent her youth, the place longed for hungrily half a lifetime. She had been so wretchedly train-sick throughout the journey that she had no recollection of anything but her discomfort, and, to all intents and purposes, there were but a few hours of nightmare between the farm in Red Willow County and my study on Newbury Street. I had planned a little pleasure for her that afternoon, to repay her for some of the glorious moments she had given me when we used to milk together in the straw-thatched cowshed and she, because I was more than usually tired, or because her husband had spoken sharply to me, would tell me of the splendid performance of the *Huguenots*[11] she had seen in Paris, in her youth. At two o'clock the Symphony Orchestra was to give a Wagner program, and I intended to take my aunt; though, as I conversed with her, I grew doubtful about her enjoyment of it. Indeed, for her own sake, I could only wish her taste for such things quite dead, and the long struggle mercifully ended at last. I suggested our visiting the Conservatory and the Common[12] before lunch, but she seemed altogether too timid to wish to venture out. She questioned me absently about various changes in the city, but she was chiefly concerned that she had forgotten to leave instructions about feeding half-skimmed milk to a certain weakling calf, "old Maggie's calf, you know, Clark," she explained, evidently having forgotten how long I had been away. She was further troubled because she had neglected to tell her daughter about the freshly-opened kit of mackerel in the cellar, which would spoil if it were not used directly.

I asked her whether she had ever heard any of the Wagnerian operas,[13] and found that she had not, though she was perfectly familiar with their respective situations, and had once possessed the piano score of *The Flying Dutchman.* I began to think it would have been best to get her back to Red Willow County without waking her, and regretted having suggested the concert.

From the time we entered the concert hall, however, she was a trifle less passive and inert, and for the first time seemed to perceive her surroundings. I had felt some trepidation lest she might become aware of the absurdities of her attire, or might experience some painful embarrassment at stepping suddenly into the world to which she had been dead for a quarter of a century. But, again, I found how superficially I

sordid (sôr′dĭd) *adj.* wretched; dirty; morally degraded

D DRAW CONCLUSIONS
Reread lines 63–82. What does Aunt Georgiana's treatment of her nephew reveal about her?

somnambulant (sŏm-năm′byə-lənt′) *adj.* sleepwalking

10. ***Euryanthe*** (yŏŏr′ē-ăn′thē): an opera by German composer Carl Maria von Weber.
11. ***Huguenots*** (hyōō′gə-nŏts′): an opera by German composer Giacomo Meyerbeer.
12. **the Common:** Boston Common, a public park.
13. **Wagnerian operas:** The orchestra will play selections from several operas composed by Wagner, including *The Flying Dutchman, Tannhäuser, Tristan and Isolde,* and a cycle of four operas called *The Ring of the Nibelung.*

had judged her. She sat looking about her with eyes as impersonal, almost as stony, as those with which the granite Rameses[14] in a museum watches the froth and fret that ebbs and flows[15] about his pedestal—separated from it by the lonely stretch of centuries. I have seen this same aloofness in old miners who drift into the Brown hotel at Denver, their pockets full of bullion,[16] their linen soiled, their haggard faces unshaven; standing in the thronged corridors as solitary as though they were still in a frozen camp on the Yukon, conscious that certain experiences have isolated them from their fellows by a gulf no haberdasher[17] could bridge.

We sat at the extreme left of the first balcony, facing the arc of our own and the balcony above us, **veritable** hanging gardens, brilliant as tulip beds. The matinée audience was made up chiefly of women. One lost the contour of faces and figures, indeed any effect of line whatever, and there was only the color of bodices past counting, the shimmer of fabrics soft and firm, silky and sheer; red, mauve, pink, blue, lilac, purple, ecru, rose, yellow, cream, and white, all the colors that an impressionist[18] finds in a sunlit landscape, with here and there the dead shadow of a frock coat. My Aunt Georgiana regarded them as though they had been so many daubs of tube-paint on a palette.

veritable (vĕr′ĭ-tə-bəl) *adj.* true; not unreal or imaginary

When the musicians came out and took their places, she gave a little stir of anticipation and looked with quickening interest down over the rail at that invariable grouping, perhaps the first wholly familiar thing that had greeted her eye since she had left old Maggie and her weakling calf. I could feel how all those details sank into her soul, for I had not forgotten how they had sunk into mine when I came fresh from ploughing forever and forever between green aisles of corn, where, as in a treadmill, one might walk from daybreak to dusk without perceiving a shadow of change. The clean profiles of the musicians, the gloss of their linen, the dull black of their coats, the beloved shapes of the instruments, the patches of yellow light thrown by the green shaded lamps on the smooth, varnished bellies of the 'cellos and the bass viols in the rear, the restless, wind-tossed forest of fiddle necks and bows—I recalled how, in the first orchestra I had ever heard, those long bow strokes seemed to draw the heart out of me, as a conjurer's stick reels out yards of paper ribbon from a hat. E

E SETTING
Reread lines 133–146. How does Aunt Georgiana respond to the setting of the Boston concert hall?

The first number was the *Tannhauser* **overture.** When the horns drew out the first strain of the Pilgrim's chorus, my Aunt Georgiana clutched my coat sleeve. Then it was I first realized that for her this broke a silence of thirty years; the inconceivable silence of the plains. With the battle between the two motives, with the frenzy of the Venusberg theme and its ripping of strings, there came to me an overwhelming sense of the waste and wear we are so powerless to combat;

overture (ō′vər-chŏŏr′) *n.* the orchestral introduction to a musical dramatic work

14. **Rameses** (răm′ĭ-sēz′): one of the ancient kings of Egypt of that name.
15. **froth . . . flows:** happiness and sadness that come and go.
16. **bullion:** gold.
17. **haberdasher:** a dealer in men's clothing and accessories.
18. **impressionist:** a follower of a movement in French painting that emphasized the play of light and color.

and I saw again the tall, naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, its margin pitted with sun-dried cattle tracks; the rain-gullied clay banks about the naked house, the four dwarf ash seedlings where the dish-cloths were always hung to dry before the kitchen door. The world there was the flat world of the ancients; to the east, a cornfield that stretched to daybreak; to the west, a corral that reached to sunset; between, the conquests of peace, dearer bought than those of war.

The overture closed, my aunt released my coat sleeve, but she said nothing. She sat staring at the orchestra through a dullness of thirty years, through the films made little by little by each of the three hundred and sixty-five days in every one of them. What, I wondered, did she get from it? She had been a good pianist in her day I knew, and her musical education had been broader than that of most music teachers of a quarter of a century ago. She had often told me of Mozart's operas and Meyerbeer's, and I could remember hearing her sing, years ago, certain melodies of Verdi's. When I had fallen ill with a fever in her house she used to sit by my cot in the evening—when the cool, night wind blew in through the faded mosquito netting tacked over the window and I lay watching a certain bright star that burned red above the cornfield—and sing "Home to our mountains, O, let us return!" in a way fit to break the heart of a Vermont boy near dead of homesickness already.

I watched her closely through the prelude to *Tristan and Isolde,* trying vainly to conjecture what that seething turmoil of strings and winds might mean to her, but she sat mutely staring at the violin bows that drove obliquely downward, like the pelting streaks of rain in a summer shower. Had this music any message for her? Had she enough left to at all comprehend this power which had kindled the world since she had left it? I was in a fever of curiosity, but Aunt Georgiana sat silent upon her peak in Darien.[19] She preserved this utter immobility throughout the number from *The Flying Dutchman,* though her fingers worked mechanically upon her black dress, as though, of themselves, they were recalling the piano score they had once played. Poor old hands! They had been stretched and twisted into mere tentacles to hold and lift and knead with; the palms unduly swollen, the fingers bent and knotted—on one of them a thin, worn band that had once been a wedding ring. As I pressed and gently quieted one of those groping hands, I remembered with quivering eyelids their services for me in other days.

Soon after the tenor began the "Prize Song," I heard a quick drawn breath and turned to my aunt. Her eyes were closed, but the tears were glistening on her cheeks, and I think, in a moment more, they were in my eyes as well. It never really died, then—the soul that can suffer so **excruciatingly** and so interminably; it withers to the outward eye only; like that strange moss which can lie on a dusty shelf half a century and yet, if placed in water, grows green again. She wept so throughout the development and elaboration of the melody. F

excruciatingly (ĭk-skro͞o′shē-ā′tĭng-lē) *adv.* in a way that causes great pain or distress

F DRAW CONCLUSIONS Reread lines 187–193. What **inferences** can you make about Aunt Georgiana's feeling for music, based upon her reaction to it?

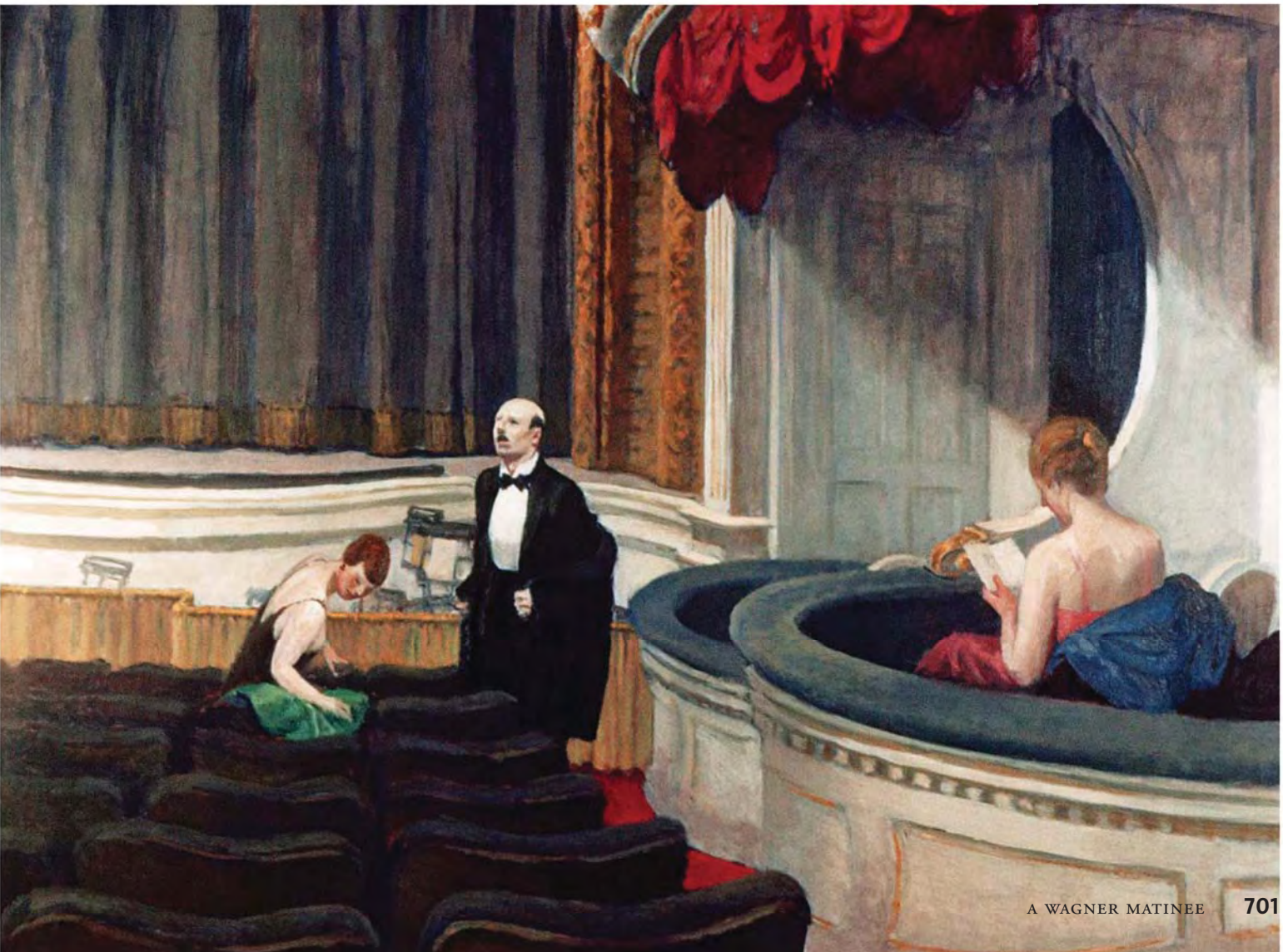
19. **peak in Darien:** a mountain in what is now Panama, referred to in English poet John Keats's "On First Looking into Chapman's Homer" as a place where the Pacific was contemplated with silence and awe by Spanish explorers.

During the intermission before the second half of the concert, I questioned my aunt and found that the "Prize Song" was not new to her. Some years before there had drifted to the farm in Red Willow County a young German, a tramp cow puncher, who had sung the chorus at Bayreuth,[20] when he was a boy, along with the other peasant boys and girls. Of a Sunday morning he used to sit on his gingham-sheeted bed in the hands' bedroom which opened off the kitchen, cleaning the leather of his boots and saddle, singing the "Prize Song," while my aunt went about her work in the kitchen. She had hovered about him until she had prevailed upon him to join the country church, though his sole fitness for this step, in so far as I could gather, lay in his boyish face and his possession of this divine melody. Shortly afterward he had gone to town on the Fourth of July, been drunk for several days, lost his money at a faro table, ridden a saddled Texas steer on a bet, and disappeared with a fractured collar-bone. All this my aunt told me huskily, wanderingly, as though she were talking in the weak lapses of illness. G

G DRAW CONCLUSIONS
Reread lines 194–207. Explain Aunt Georgiana's poignant association with the "Prize Song." Why do you think it causes her to weep?

20. **Bayreuth** (bī-roit'): a town in the Bavarian region of Germany where annual Wagner music festivals are held.

Two on the Aisle (1927), Edward Hopper © Francis G. Mayer/Corbis. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.



"Well, we have come to better things than the old *Trovatore*[21] at any rate, Aunt Georgie?" I queried, with a well meant effort at jocularity.

Her lip quivered and she hastily put her handkerchief up to her mouth. From behind it she murmured, "And you have been hearing this ever since you left me, Clark?" Her question was the gentlest and saddest of reproaches.

The second half of the program consisted of four numbers from the *Ring,* and closed with Siegfried's funeral march. My aunt wept quietly, but almost continuously, as a shallow vessel overflows in a rainstorm. From time to time her dim eyes looked up at the lights which studded the ceiling, burning softly under their dull glass globes; doubtless they were stars in truth to her. I was still perplexed as to what measure of musical comprehension was left to her, she who had heard nothing but the singing of Gospel Hymns at Methodist services in the square frame school-house on Section Thirteen for so many years. I was wholly unable to gauge how much of it had been dissolved in soapsuds, or worked into bread, or milked into the bottom of a pail. H

H SETTING
Reread lines 220–222. What does this **metaphor** suggest about how a place might affect one's appreciation of music?

The deluge of sound poured on and on; I never knew what she found in the shining current of it; I never knew how far it bore her, or past what happy islands. From the trembling of her face I could well believe that before the last numbers she had been carried out where the **myriad** graves are, into the grey, nameless burying grounds of the sea; or into some world of death vaster yet, where, from the beginning of the world, hope has lain down with hope and dream with dream and, renouncing, slept.

myriad (mîr′ē-əd) *adj.* exceedingly numerous

The concert was over; the people filed out of the hall chattering and laughing, glad to relax and find the living level again, but my kinswoman made no effort to rise. The harpist slipped its green felt cover over his instrument; the flute-players shook the water from their mouthpieces; the men of the orchestra went out one by one, leaving the stage to the chairs and music stands, empty as a winter cornfield.

I spoke to my aunt. She burst into tears and sobbed pleadingly. "I don't want to go, Clark, I don't want to go!"

I understood. For her, just outside the door of the concert hall, lay the black pond with the cattle-tracked bluffs; the tall, unpainted house, with weather-curled boards; naked as a tower, the crook-backed ash seedlings where the dish-cloths hung to dry; the gaunt, molting turkeys picking up refuse about the kitchen door.

21. ***Trovatore*** (trō′vä-tôr′ĕ): *Il Trovatore* is an opera by the Italian composer Giuseppe Verdi.

Comprehension

1. **Recall** Why does Aunt Georgiana travel to Boston?
2. **Recall** Why does Clark take his aunt to the concert?
3. **Summarize** How do Clark and his aunt respond to the concert?

Literary Analysis

4. **Predict Events** In your opinion, will Aunt Georgiana return to Nebraska, or will she stay in Boston? Give evidence to support your answer.
5. **Make Inferences** Aunt Georgiana warns Clark, "Don't love it so well, Clark, or it may be taken from you." What does this suggest about the role of music in her own life?
6. **Draw Conclusions About Character** Look back at the **inferences** you recorded in your chart as you read. Judging from the choices that Aunt Georgiana has made in her life, what conclusions can you draw about her character? What emotions does she seem to experience, and how does she handle them?
7. **Contrast Settings** The two settings in this story—the Nebraska prairie and the Boston concert hall—are both significant for Aunt Georgiana. What do they **symbolize?** Support your answer with details from the story.
8. **Make Judgments** How might Aunt Georgiana be different if she had stayed in Boston? Use examples from the story and your views about the importance of **place** to support your answer.

Literary Criticism

9. **Biographical Context** "A Wagner Matinee" created a stir when it appeared in 1904. Cather's family objected to the fictional portrait of her real-life aunt Franc. One of her friends remarked: "The stranger to this state will associate Nebraska with the aunt's wretched figure, her ill-fitting false teeth, her skin yellowed by the weather." Do you agree? Examine the **imagery** and **figurative language** used to describe the people and scenes of Nebraska. Do you think Cather's Nebraska relatives were justified in taking offense? Cite evidence from the story to support your answer.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the word from the list that best completes each sentence.

1. Though uncertain whether Aunt Georgiana would enjoy the concert, Clark ____ made plans to go.
2. Earlier, his aunt had seemed dazed, walking around in an almost _____ state.
3. Her life on the farm, while not _____, was certainly harsh and difficult.
4. She was worn down from the _____ jobs she performed from dawn to dusk.
5. But Aunt Georgiana was not a(n) _____ young girl with no experience or culture.
6. She was a(n) _____ treasure chest of musical knowledge.
7. When the _____ was played, she became a new woman.
8. Yet she found it _____ difficult to listen to the beautiful music.

WORD LIST

callow
excruciatingly
myriad
overture
somnambulant
sordid
tentatively
veritable

VOCABULARY IN WRITING

Using two or more vocabulary words, assume the role of Aunt Georgiana and describe your experience in Boston in a few paragraphs. Here is a sample beginning.

EXAMPLE SENTENCE

It had been years since I'd been in Boston, and I was unprepared for its ***myriad*** *sights and sounds.*

VOCABULARY STRATEGY: MUSIC TERMINOLOGY

The world of classical music employs its own specialized vocabulary to help describe the people, the musical forms, and the expressive qualities it comprises. The vocabulary word *overture,* for example, refers in music to the introductory piece at the beginning of an opera or other musical drama. Becoming familiar with musical terminology can not only enhance your vocabulary; it can also increase both your understanding of classical music and your cultural literacy in general.

PRACTICE Match each term in the lefthand column with its definition in the righthand column. Research the origin of each word to see which words, as they are used today, have retained their Italian spelling.

1. concerto	**a.** an elaborate melody in an opera, sung by one person
2. contralto	**b.** a moderately slow tempo, or pace
3. aria	**c.** a man who sings with a higher voice
4. diva	**d.** a woman who sings with a lower voice
5. andante	**e.** a leading woman soloist in an opera company
6. tenor	**f.** a piece in which a soloist performs with an orchestra

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at **ClassZone.com.**

America's Literary Regions

Indiana author Edward Eggleston made this claim in 1892.

> *"It used to be a matter of no little jealousy to us, I remember, that the manners, customs, thoughts and feelings of New England country people filled so large a place in books, while our life, not less interesting, not less romantic, and certainly not less filled with humorous and grotesque material, had no place in literature. It was as though we were shut out of good society."*

By the end of the 19th century, however, virtually every region of the country—from the cities of the Northeast, to the mining camps of California, to the Southern bayou, to the northern plains—had its own local colorist capturing the region's distinctive features in writing. These local color writers portrayed the dialects, dress, mannerisms, customs, character types, and landscapes of their regions with an eye for accurate detail.

Writing to Synthesize

Make a chart like the one shown, listing each of the selections you've read in this section (pages 634–704). On your chart, note what you've learned about the way the people in each region speak, the way they dress, their customs, and their landscapes. Then use your chart to write a one-paragraph description of each region you've encountered in your reading.

	How People Speak	How People Dress	Local Customs	Local Landscape
The Autobiography of Mark Twain				

Extension

VIEWING & REPRESENTING

Create a **single-frame cartoon** to represent the region you live in. You may want to focus on the way people speak and dress, or you may prefer to characterize the landscape.



A homesteader's dugout house in Pie Town, New Mexico

Media Study

American Landscapes

Image Collection on MediaSmart DVD

Can pictures DEVELOP *new frontiers?*

KEY IDEA Paintings and photographs can have a profound effect on us. They can enlighten us, frighten us, elicit our sympathies, even inspire us. In this lesson, you'll examine the landscape work of two 19th-century artists and discover how paintings and photographs helped to spur **Western expansion.**



Background

Framing New Views In the late 1800s, at a time when writer Mark Twain portrayed a romanticized view of the West, the new medium of photography gained popularity for revealing American life as it really was. For many painters of the day, photography posed a new challenge. While some saw it as displacing traditional forms of representation, others embraced it as a liberating artistic force.

Photography was also having an impact on the mass media. Because people were increasingly interested in facts and in realistic portrayals of events, they turned to the burgeoning newspaper industry and the day's more "realistic" writers. With the portability of cameras, photographers could supply newspapers, magazines, and advertisers with images in a short period of time, exposing viewers to faraway locations.

At the same time, Western expansion was being promoted by the federal government and by land developers from the East and Midwest. Photographic images of the new frontier were frequently used by advertisers and marketers to entice Americans to go West and settle the sparsely populated territory. In 1871, painter Thomas Moran joined forces with photographer William Henry Jackson and embarked on a geological expedition to document Western lands. These two artists found inspiration in surroundings of astounding natural beauty. Examples of their work appear in this lesson.



Audacious[1] socks,
my feet became
two woolen
fish,
two long sharks
of lapis[2] blue
shot
with a golden thread,
two mammoth blackbirds,
two cannons,
thus honored
were
my feet
by
these
celestial[3]
socks. D
They were
so beautiful
that for the first time
my feet seemed
unacceptable to me,
two tired old
fire fighters

Text not available for electronic use. Please refer to the text in the textbook.

D FIGURATIVE LANGUAGE
Reread lines 17–33. What unusual **metaphors** does the speaker use to emphasize the amazing nature of the socks?

1. **audacious** (ô-dā′shəs): bold or original.
2. **lapis:** the color of the stone lapis lazuli (lăp′ĭs lăz′ə-lē); bright blue.
3. **celestial** (sə-lĕs′chəl): heavenly.

not worthy
of the woven
fire
of those luminous
socks.

Nonetheless,
I resisted
the strong temptation
to save them
the way schoolboys
bottle
fireflies,
the way scholars
hoard
sacred documents.
I resisted
the wild impulse
to place them
in a cage
of gold
and daily feed them
birdseed
and rosy melon flesh. E
Like explorers
who in the forest
surrender a rare
and tender deer
to the spit
and eat it
with remorse,
I stuck out
my feet
and pulled on
the
handsome
socks,
and
then my shoes.

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E VISUALIZE
Reread lines 46–63. As you visualize the images in these lines, think about what they have in common. What is the speaker saying about his socks?



So this is
the moral of my ode:
twice beautiful
is beauty
and what is good doubly
good
when it is a case of two
woolen socks
in wintertime. F

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for electronic use.
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text in the textbook.

Translated by Margaret Sayers Peden

F ODE
Traditional odes have a serious **tone,** or attitude toward the subject. What is the tone of this ode?

The Open Boat

Short Story by Stephen Crane

NOTABLE QUOTE

"A man is born into the world with his own pair of eyes and he is not at all responsible for his vision. He is merely responsible for the quality of his personal honesty."

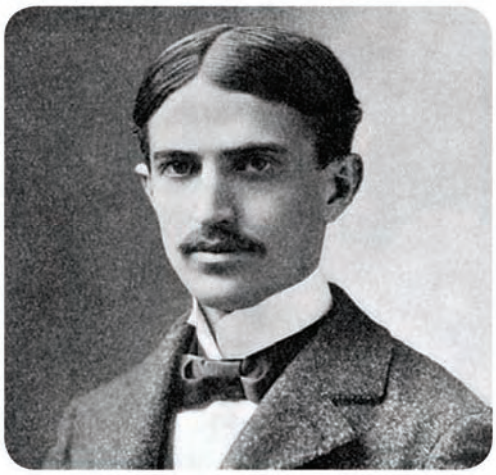
FYI

Did you know that Stephen Crane . . .

- spent most of his two semesters in college playing baseball?
- claimed that his understanding of combat in *The Red Badge of Courage* came from watching football games?
- wrote powerful poetry, including "Do Not Weep, Maiden, for War Is Kind"?

Author Online

For more on Stephen Crane, visit the **Literature Center** at **ClassZone.com.**



Stephen Crane

1871–1900

When Crane's novel *The Red Badge of Courage* was published in 1895, it caused a literary sensation. Critics hailed its unromanticized portrayal of a young soldier's struggles during one battle of the Civil War. As one reviewer exclaimed, "The style is as rough as it is direct. . . . But the original power of the book is great enough to set a new fashion in literature." War veterans, unimpressed by literary fashion, were struck by the graphic depiction of combat. So vivid was the battlefield experience in the novel that they assumed the story was a factual eyewitness account. But the author was only 23 years old at the time and had not yet seen war. Such was the power of Crane's imagination that he was able in his short life to create works of great integrity as well as artistic force.

Living on the Edge Born in Newark, New Jersey, the youngest of 14 children, Stephen Crane came from a family of writers. His father, a Methodist minister, and his mother both wrote religious articles, and two of his brothers were journalists. A stint in military school nourished the teenage Crane's interest in the Civil War, but college life bored him. "Not that I disliked books," he insisted, but that "humanity was a much more interesting study." And study it he did—first as a freelance journalist living in the slums of New York City's Bowery, then as a reporter traveling in Mexico and the American Wild West, and finally as a war correspondent shipping out to hot spots in Cuba and Greece. Twelve years of living on the edge gave Crane material not only for numerous news articles but also for three novels, several volumes of poetry, and some of the best-known short stories in American literature, including "The Open Boat," "The Blue Hotel," and "The Bride Comes to Yellow Sky."

The Cost of Adventure Adventure often comes at a price. Biographers cite the deprivations of Crane's years in the New York slums, the dangers of traveling to far-off places, and his own neglect of his health as contributing to his death from tuberculosis at age 28. But Crane had matured far beyond his years. True to his early intentions, he was a great student of humanity, and he developed a philosophy described by one critic as a "bold and robust humanism." As a naturalist writer, Crane believed that nature was a powerful force that shaped our lives. But as a humanist, he also had faith in his fellow humans' ability to act responsibly and honestly.

LITERARY ANALYSIS: NATURALISM

Naturalism is an offshoot of **realism,** the 19th-century literary movement that featured detailed portrayals of life. Naturalist writers sought to describe the effect of natural and social forces on the individual. Naturalism typically

- renders common people and life accurately
- shows that environment and instinct determine behavior
- paints human destiny as beyond the control of the individual
- uses setting, theme, irony, and conflict to convey these ideas

As you read, look for characteristics of naturalism in the story and consider what they lend to the story's impact.

READING SKILL: ANALYZE DESCRIPTIVE LANGUAGE

Naturalist writers made great use of **descriptive language,** lending vivid qualities to scenes, events, and characters. Effective description relies on various literary elements.

- **imagery—**descriptive words that create sensory experiences
- **figurative language—**language that goes beyond the literal
- **repetition—**recurrence of words, phrases, or lines
- **diction—**a writer's choice of words and word order
- **tone—**a writer's attitude toward the subject
- **mood—**the feeling the writer creates for the reader

As you read, record examples of Crane's use of these elements.

VOCABULARY IN CONTEXT

Match each vocabulary word in the first column with the word or phrase in the second column that is closest in meaning.

1. dearth	**a.** comply
2. ingenuously	**b.** abnormality
3. opprobrious	**c.** raucous
4. acquiesce	**d.** compel
5. motley	**e.** insulting
6. epithet	**f.** relief
7. respite	**g.** insulting name
8. obstreperous	**h.** naively
9. coerce	**i.** assorted
10. aberration	**j.** shortage

Explore the Key Idea

Does NATURE *play fair?*

KEY IDEA A lioness kills an antelope. An earthquake destroys one small town and leaves other nearby towns untouched. Diseases kill millions worldwide. Does this seem fair? Does **nature** stack the deck against certain creatures? As one of the leading writers in the naturalist movement, Stephen Crane addresses this issue in "The Open Boat."

DISCUSS With a small group, discuss how you explain the inequities found in nature. First, list some specific natural disasters or dangers that you know of. Then, discuss the reasons why each one may have happened the way it did.



THE OPEN BOAT

STEPHEN CRANE

BACKGROUND On New Year's Eve, 1896, Stephen Crane was traveling on the ship *Commodore* to Cuba to report on an impending revolution. Loaded with ammunition and Cuban rebels, the ship was damaged by a sandbar outside of Jacksonville, Florida, and two days later sank in the open sea. Most survivors filled the lifeboats, but Crane and four others ended up in a much smaller boat. This is the story he wrote about his harrowing ordeal. It has been called one of the world's great short stories.

A tale intended to be after the fact. Being the experience of four men from the sunk steamer *Commodore.*

I

None of them knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks. A

Many a man ought to have a bathtub larger than the boat which here rode upon the sea. These waves were most wrongfully and barbarously abrupt and tall, and each froth top was a problem in small boat navigation.

ANALYZE VISUALS
Look at the art on page 713. Apart from the men's appearance, what do the colors of the water and the sky suggest about their situation? Explain.

A DESCRIPTIVE LANGUAGE
The first paragraph is not really about the color of the sky. What does Crane emphasize by beginning the story this way?

German Shipwreck Survivors (image manipulated), Achille Beltrame. Engraving in Italian newspaper *La Domenica del Corriere,* February 1941. © Dagli Orti/The Art Archive.



The cook squatted in the bottom and looked with both eyes at the six inches of gunwale[1] which separated him from the ocean. His sleeves were rolled over his fat forearms, and the two flaps of his unbuttoned vest dangled as he bent to bail out the boat. Often he said: "Gawd! That was a narrow clip." As he remarked it he invariably gazed eastward over the broken sea.

The oiler,[2] steering with one of the two oars in the boat, sometimes raised himself suddenly to keep clear of water that swirled in over the stern. It was a thin little oar and it seemed often ready to snap.

The correspondent, pulling at the other oar, watched the waves and wondered why he was there.

The injured captain, lying in the bow, was at this time buried in that profound dejection and indifference which comes, temporarily at least, to even the bravest and most enduring when, willy nilly, the firm fails, the army loses, the ship goes down. The mind of the master of a vessel is rooted deep in the timbers of her, though he command for a day or a decade, and this captain had on him the stern impression of a scene in the grays of dawn of seven turned faces, and later a stump of a topmast with a white ball on it that slashed to and fro at the waves, went low and lower, and down. Thereafter there was something strange in his voice. Although steady, it was deep with mourning, and of a quality beyond oration or tears. B

"Keep'er a little more south, Billie," said he.

"'A little more south,' sir," said the oiler in the stern.

A seat in this boat was not unlike a seat upon a bucking bronco, and, by the same token, a bronco is not much smaller. The craft pranced and reared, and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over these walls of water is a mystic thing, and, moreover, at the top of them were ordinarily these problems in white water, the foam racing down from the summit of each wave, requiring a new leap, and a leap from the air. Then, after scornfully bumping a crest, she would slide, and race, and splash down a long incline and arrive bobbing and nodding in front of the next menace. C

A singular disadvantage of the sea lies in the fact that after successfully surmounting one wave you discover that there is another behind it just as important and just as nervously anxious to do something effective in the way of swamping boats. In a ten-foot dinghy[3] one can get an idea of the resources of the sea in the line of waves that is not probable to the average experience, which is never at sea in a dinghy. As each slaty wall of water approached, it shut all else from the view of the men in the boat, and it was not difficult to imagine that this particular wave was the final outburst of the ocean, the last effort of the grim water. There was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

B NATURALISM
Reread lines 22–31. What can you **infer** about the "seven turned faces" and the "stump of a topmast"? Consider what these things tell you about the captain's recent experience.

C DESCRIPTIVE LANGUAGE
Notice the descriptive language in lines 34–42. What quality of the boat is emphasized by the bronco **metaphor?**

1. **gunwale** (gŭn'əl): the upper edge of a boat.
2. **oiler:** a worker who cares for the machinery in the engine room of a ship.
3. **dinghy** (dĭng'ē): a small open boat.

In the wan light, the faces of the men must have been gray. Their eyes must have glinted in strange ways as they gazed steadily astern. Viewed from a balcony, the whole thing would doubtlessly have been weirdly picturesque. But the men in the boat had no time to see it, and if they had had leisure there were other things to occupy their minds. The sun swung steadily up the sky, and they knew it was broad day because the color of the sea changed from slate to emerald green, streaked with amber lights, and the foam was like tumbling snow. The process of the breaking day was unknown to them. They were aware only of this effect upon the color of the waves that rolled toward them. D

D DESCRIPTIVE LANGUAGE
In lines 53–61, how does the author describe the dawn? Explain what this description tells you about the men and their state of mind.

In disjointed sentences the cook and the correspondent argued as to the difference between a lifesaving station and a house of refuge. The cook had said: "There's a house of refuge just north of the Mosquito Inlet Light, and as soon as they see us, they'll come off in their boat and pick us up."

"As soon as who see us?" said the correspondent.

"The crew," said the cook.

"Houses of refuge don't have crews," said the correspondent. "As I understand them, they are only places where clothes and grub are stored for the benefit of shipwrecked people. They don't carry crews."

"Oh, yes, they do," said the cook.

"No, they don't," said the correspondent.

"Well, we're not there yet, anyhow," said the oiler, in the stern.

"Well," said the cook, "perhaps it's not a house of refuge that I'm thinking of as being near Mosquito Inlet Light. Perhaps it's a lifesaving station."

"We're not there yet," said the oiler, in the stern.

II

As the boat bounced from the top of each wave, the wind tore through the hair of the hatless men, and as the craft plopped her stern down again the spray slashed past them. The crest of each of these waves was a hill, from the top of which the men surveyed, for a moment, a broad tumultuous expanse, shining and wind-riven. It was probably splendid. It was probably glorious, this play of the free sea, wild with lights of emerald and white and amber.

"Bully good thing it's an on-shore wind,"[4] said the cook. "If not, where would we be? Wouldn't have a show."

"That's right," said the correspondent.

The busy oiler nodded his assent.

Then the captain, in the bow, chuckled in a way that expressed humor, contempt, tragedy, all in one. "Do you think we've got much of a show, now, boys?" said he.

Whereupon the three were silent, save for a trifle of hemming and hawing. To express any particular optimism at this time they felt to be childish and stupid, but they all doubtless possessed this sense of the situation in their mind. A young man thinks doggedly at such times. On the other hand, the ethics of their condition was decidedly against any open suggestion of hopelessness. So they were silent.

4. **on-shore wind:** wind that blows toward the shore.

"Oh, well," said the captain, soothing his children, "we'll get ashore all right."

But there was that in his tone which made them think, so the oiler quoth: "Yes! If this wind holds!"

The cook was bailing. "Yes! If we don't catch hell in the surf."

Canton flannel gulls[5] flew near and far. Sometimes they sat down on the sea, near patches of brown seaweed that rolled over the waves with a movement like carpets on a line in a gale. The birds sat comfortably in groups, and they were envied by some in the dinghy, for the wrath of the sea was no more to them than it was to a covey of prairie chickens a thousand miles inland. Often they came very close and stared at the men with black bead-like eyes. At these times they were uncanny and sinister in their unblinking scrutiny, and the men hooted angrily at them, telling them to be gone. One came, and evidently decided to alight on the top of the captain's head. The bird flew parallel to the boat and did not circle, but made short sidelong jumps in the air in chicken fashion. His black eyes were wistfully fixed upon the captain's head. "Ugly brute," said the oiler to the bird. "You look as if you were made with a jackknife." The cook and the correspondent swore darkly at the creature. The captain naturally wished to knock it away with the end of the heavy painter,[6] but he did not dare do it, because anything resembling an emphatic gesture would have capsized this freighted boat, and so with his open hand, the captain gently and carefully waved the gull away. After it had been discouraged from the pursuit the captain breathed easier on account of his hair, and others breathed easier because the bird struck their minds at this time as being somehow gruesome and ominous. E

E NATURALISM
Reread lines 99–117. How does the author suggest the indifference or even hostility of nature in these lines?

In the meantime the oiler and the correspondent rowed. And also they rowed.

They sat together in the same seat, and each rowed an oar. Then the oiler took both oars; then the correspondent took both oars; then the oiler; then the correspondent. They rowed and they rowed. The very ticklish part of the business was when the time came for the reclining one in the stern to take his turn at the oars. By the very last star of truth, it is easier to steal eggs from under a hen than it was to change seats in the dinghy. First the man in the stern slid his hand along the thwart[7] and moved with care, as if he were of Sèvres.[8] Then the man in the rowing seat slid his hand along the other thwart. It was all done with the most extraordinary care. As the two sidled past each other, the whole party kept watchful eyes on the coming wave, and the captain cried: "Look out now! Steady there!"

The brown mats of seaweed that appeared from time to time were like islands, bits of earth. They were traveling, apparently, neither one way nor the other. They were, to all intents, stationary. They informed the men in the boat that it was making progress slowly toward the land.

The captain, rearing cautiously in the bow, after the dinghy soared on a great swell, said that he had seen the lighthouse at Mosquito Inlet. Presently the cook

5. **canton flannel gulls:** gulls looking as if they were made of canton flannel, a heavy type of cotton that is soft on one side and ribbed on the other.
6. **painter:** a line used for towing or securing a boat.
7. **thwart:** a seat that extends across a boat.
8. **Sèvres:** a type of fine china made in Sèvres, France.

remarked that he had seen it. The correspondent was at the oars, then, and for some reason he too wished to look at the lighthouse, but his back was toward the far shore and the waves were important, and for some time he could not seize an opportunity to turn his head. But at last there came a wave more gentle than the others, and when at the crest of it he swiftly scoured the western horizon.

"See it?" said the captain.

"No," said the correspondent, slowly, "I didn't see anything."

"Look again," said the captain. He pointed. "It's exactly in that direction."

At the top of another wave, the correspondent did as he was bid, and this time his eyes chanced on a small still thing on the edge of the swaying horizon. It was precisely like the point of a pin. It took an anxious eye to find a lighthouse so tiny.

"Think we'll make it, Captain?"

"If this wind holds and the boat don't swamp, we can't do much else," said the captain.

The little boat, lifted by each towering sea, and splashed viciously by the crests, made progress that in the absence of seaweed was not apparent to those in her. She seemed just a wee thing wallowing, miraculously, top up, at the mercy of five oceans. Occasionally, a great spread of water, like white flames, swarmed into her. Ⓕ

"Bail her, cook," said the captain, serenely.

"All right, Captain," said the cheerful cook.

Ⓕ NATURALISM
In lines 149–152, what images, words, and phrases suggest the overwhelming power of nature and the smallness of humanity?

III

It would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him. They were a captain, an oiler, a cook, and a correspondent, and they were friends, friends in a more curiously ironbound degree than may be common. The hurt captain, lying against the water jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the **motley** three of the dinghy. It was more than a mere recognition of what was best for the common safety. There was surely in it a quality that was personal and heartfelt. And after this devotion to the commander of the boat there was this comradeship that the correspondent, for instance, who had been taught to be cynical of men, knew even at the time was the best experience of his life. But no one said that it was so. No one mentioned it.

motley (mŏt'lē) *adj.* composed of diverse, often mismatched elements

"I wish we had a sail," remarked the captain. "We might try my overcoat on the end of an oar and give you two boys a chance to rest." So the cook and the correspondent held the mast and spread wide the overcoat. The oiler steered, and the little boat made good way with her new rig. Sometimes the oiler had to scull[9] sharply to keep a sea from breaking into the boat, but otherwise sailing was a success.

Meanwhile the lighthouse had been growing slowly larger. It had now almost assumed color, and appeared like a little gray shadow on the sky. The man at the

9. **scull:** to propel a boat by rowing from side to side, reversing the oar at each turn.